SFWEEKLY

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Saving San Francisco's Fifty Year Old Queer Bar

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Nine female acts not to miss.

By Elle Carroll

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Adam Ant at the FIIlmore, Feb. 7, 2017.

Photo by Geoffrey Smith II

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by KYLIE WU
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How to Take Advantage Of Free Tuition at City College

Here's what you need to know about San Francisco's new plan to make attendance at CCSF gratis for city residents.

By Stephen Jackson

A student sits in a classroom at the City College of San Francisco's Ocean Campus.

Photo by Gabrielle Lurie

A plan spearheaded by Supervisor Jane Kim to make City College of San Francisco free for students was unanimously approved at a Board of Trustees meeting on Feb. 9. San Francisco is now the only city in the nation to offer free higher education to its residents.

Starting this fall, residents will be able to attend for-credit courses at City College for free rather than paying the current rate of $46 per unit. Those tuition costs will be covered by the $5.4 million in tax revenue per year that officials expect to be raised by Proposition W, which increased the real estate tax on properties sold for more than $5 million.

City College is now tasked with preparing all of the logistics needed for students to be able to sign up for classes when fall registration begins on April 17.

In the meantime, there are some important things you need to know in order to take advantage of the new program.

WHO IS ELIGIBLE?

If you are a San Francisco resident who has been living in the city for one year (plus one day), you will be able to register for Fall 2017 and pay nothing in the way of tuition. This also applies to students who are residents under Deferred Action for Child Arrivals as well as to undocumented persons qualifying for in-state tuition under Assembly Bill 540. City College will invoice the city for the cost of classes.

Out-of-state students living in San Francisco, international students (including those on an F-1 visa), and undocumented students who are not eligible for DACA or AB 540 won't be able to take advantage of the program just yet. These students still face a $211 per unit fee.

Students already receiving free tuition provided by the Board of Governors (BOG) fee waiver also stand to benefit from the deal, which will provide them with grants to cover costs for books and transportation. Part-time students will receive $100 per semester, and full-timers will get $500.

Eligibility for the Board of Governors fee waiver is determined by income. This year, for example, BOG waivers were granted to single-person households making no more than $17,655 annually, and the income for a family of four could not exceed $36,375. For more information, visit the California Community Colleges Chancellor's Office website at www.cccapply.org.

FINANCIAL AID AND FEES

Current and prospective students should still fill out their Free Application for Federal Student Aid forms to see what sort of help is available to them. In addition to loans, some may qualify for grants, such as the Cal Grant and the Pell Grant. For those eligible, the funds can still be applied to costs other than tuition. For more information, visit the California Student Aid Commission site at www.csac.ca.gov. Take notice: The priority deadline for FAFSA applications is March 1.

While undocumented students are ineligible for federal aid, there are still many resources available to help secure financial assistance, including the Cal Grant. Those in this category should visit the Educators for Fair Consideration website at www.e4fc.org for more information.

Under the free tuition program, certain fees still apply. The program does not cover the $17-per-semester health fee or the optional $5-per-semester student-activities fee. Also, those not eligible for the BOG waiver are still on the hook for all other education-related costs such as books, housing, and transportation.

THE ROAD AHEAD

While the program was approved unanimously by the CCSF Board of Trustees, much work lies ahead in the way of expanding the program to meet the needs of some of the city's most vulnerable populations.

First, there's the issue of ensuring access to undocumented students who are not covered by DACA or AB 540. Before the final vote of approval, trustee John Rizzo introduced an amendment that urged the Board of Supervisors, the Mayor's Office, and the program's oversight committee to work together with the college to secure additional funding for these remaining students.

"Supporting the undocumented students is more than just making a speech about how you support them. I think that asking the mayor to work with the chancellor is not an unreasonable thing to do," Rizzo says.

Alisa Messer of the City College Faculty Union (AFT Local 2121) has announced that the union is looking into sponsoring legislation to expand educational access to undocumented students at the state level. She also supports the idea of finding scholarships for those students who are currently not included in the deal, a suggestion that has been put forth by Susan Lamb, the college's interim chancellor.

Supervisor Jane Kim echoed this sentiment but also identified what appears to be another major roadblock.

"I'm 100-percent committed to figuring out a way to make City College free for undocumented students that don't qualify for in-state tuition," she said. "The issue isn't funding. We can fund this program. The question is how do we identify the students."

Many stakeholders also expressed concern over the fact that the current grant amount for students receiving the BOG fee waiver does not adequately cover educationally related costs.

"For those who get the BOG, $500 is not enough," Board of Trustees President Thea Selby says. "I think we will all fight for additional funding, absolutely. Originally, it had double the funding that it has now."

Issues aside, the emotions in the room during the Feb. 9 meeting were overwhelmingly positive.

"Nothing could be better for the City College of San Francisco than to turn the final pages of this accreditation crisis into a victory that looks like this," says Messer, who is also an English instructor at the college. "Not just for us, not just for our students, not just for our city, but really for public education in the U.S."

Stephen Jackson is a freelance journalist based in San Francisco.

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The Tech Industry's Lack of Diversity Is Seen as a Civil Rights Issue

Rev. Jesse Jackson says increasing minority representation in Silicon Valley is part of the fourth phase of the civil rights movement.

Rev. Jesse Jackson and Dr. Clarence B. Jones Sr. speaking at the University of San Francisco.

Photo courtesy of USF

By Alyssa Oursler

It wasn't until President Donald Trump's Jan. 27 executive order temporarily banning Muslims from entering the country that Silicon Valley was said to have stepped into the political arena. *The Economist,* for instance, noted: "Tech firms are at last departing from their see-no-evil stance on society and politics." And on Super Bowl Sunday, more than 100 companies — including Microsoft, Facebook, Apple, and Twitter — filed a legal brief calling the ban discriminatory. But considering the uphill battle for diversity in Silicon Valley, the tech world has been political all along.

India Buckley-Becknell, 21, a woman of Black and Mexican descent, is a senior at the University of San Francisco who will be graduating in May with a degree in computer science. She is also involved in activism that advocates for people of color, and she feels a disconnect between that work and Bay Area tech companies — which continue to tout unimpressive diversity numbers — she has visited recently.

At Facebook, Google, LinkedIn, and Twitter, just 3 percent of technical employees are Hispanic and only 1 percent are Black, according to statistics compiled by Nick Heer of Pixel Envy.

On her tours, Buckley-Becknell makes it a point to ask companies about their gender and ethnic breakdown.

"Usually, companies respond with 'Oh, we put diversity at the top of our priority list,'" she says. "A lot of answers include international [employees, who tend to skew Asian] and very rarely include Black folks or Latinxs. And the people that answer this question are White, or men, or both, about 90 percent of the time."

On Feb. 8, Buckley-Becknell attended a community conversation between Rev. Jesse Jackson and Dr. Clarence B. Jones Sr., former speechwriter, attorney, and adviser to Rev. Martin Luther King Jr., as part of USF's African-American history celebration.

At the event, which was attended by more than 600 people, she asked Jackson if he had any tips on how to navigate the explicit and implicit biases of the tech industry.

Though he had no advice for her, he said the importance of diversity in Silicon Valley cannot be understated.

For many, diversity has crossed into buzzword territory, with corporations delinking it from politics and touting it as being "good for business" and "good for innovation."

But, Jackson asserts, it's the fourth phase of the civil rights movement. The first was the end of slavery; the second was the end of Jim Crow; and the third was when African-Americans gained access to the vote. Next up, he posits, is equal access to capital, information, and technology.

Jackson announced that he planned to meet with Airbnb, Apple, and other major tech companies following the talk to continue to push for a level playing field.

His focus on diversity in the tech sector began in 2014, when his Rainbow PUSH Coalition urged tech companies to release their diversity data.

"I assert that Silicon Valley and the tech industry, at your best, can be a tremendously positive change agent for the world," Jackson wrote in a January memo calling for diversity transparency from Uber. "At your worst, you can institutionalize old patterns of exclusion and de facto segregation."

With technology especially, a lot of potential leaders don't get exposure to Silicon Valley and thus only hear stories about how hard it is to break in, says Mark Taguchi, vice president and West Coast managing director of Management Leadership for Tomorrow, a national nonprofit working to get talented underrepresented minorities into senior leadership positions.

"Everybody throughout society is using technology, but they don't always know what you do to create the products, services, and businesses" behind it, adds Taguchi, who worked in tech for two decades before joining the organization. "Because so much of it happens here, people that are scattered throughout the country don't get as much exposure."

As a Japanese-American and first-generation college graduate, Taguchi can relate.

"My parents were in the internment camps during World War II, and I was born in East L.A.," he tells *SF Weekly*. "[I was] always a minority — almost always the only one."

That's why he wants to help other underrepresented kids, explaining: "Out here in Silicon Valley is where a tremendous amount of wealth and jobs are being created. To have communities and groups who are not part of that is just going to widen the wealth gap in this country. Jesse Jackson and the Rainbow PUSH Coalition have really had an impact on companies being more transparent, drawing attention" to diversity, he added, "but that's just the starting point."

In one group of college students working with MLT from all across the country, only 7 percent were interested in the tech sector at first. After a year of mentorship and workshops, that number had risen to 40 percent. But after they had visited the Bay Area, 80 percent were interested. This is important to help minorities reach a critical mass in the industry, Taguchi advises.

Still, there are young people of color like Buckley-Becknell who are already interested and prepared to join the tech world — and are still facing hurdles when it comes to gaining the access to capital, information, and technology that Jackson speaks of. Buckley-Becknell's concerns speak to deeper, systemic racism and sexism, too.

"I feel like I *have* to conform in order to feel like I can be heard and accepted," she confesses. "I feel like I have to straighten my hair, choose my clothing carefully, and overall put on a submissive feminine persona, which is definitely not me."

She adds: "In order to balance out the playing field in Silicon Valley, I think the big challenge would be for [tech companies] to allow themselves to engage in discourse around race and ethnicity, to put themselves in the uncomfortable position of actually talking about social issues, [to] educate their engineers and recruiters around the multiple facets that make up an individual, and to acknowledge the role they play and the biases they are coming into these spaces with."

Alyssa Oursler is a news and opinion writer for SF Weekly.

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Study Finds S.F. Among Least Affordable Cities For Singles

By Joe Kukura

Residents of San Francisco have long complained that the city by the Bay is a difficult town for dating and an unaffordable place to live. A new study quantifies both of these claims in depressing detail, and ranks San Francisco as No. 7 in the list of least affordable towns for single people in the United States.

Boston, Massachusetts, takes the top spot as the least affordable U.S. city for singles in an analysis of the housing gender gap in the 50 largest U.S. cities. But the study by the apartment-browsing site RentCafe and real estate site PropertyShark singles out California as having six of the 10 least affordable cities for unmarried people, and eight in the top 50.

"California singles are hit by far the hardest," RentCafe author Balasz Szekely says in an analysis of the data. "Keep in mind that the Golden State has eight cities in the top 50, but the fact that six of them are completely unaffordable to singles (both in terms of renting and buying) is still a red flag."

The study had set out to detail the gender gap in housing affordability — but found that housing in most cities is unaffordable for singles of both genders. Still, single women face a tougher challenge because they're paid lower salaries. The analysis found that single women's median income is 35 percent lower than men's, according to an analysis based on U.S. Census data. The gender wage gap is slightly higher in San Francisco. The median single male salary in San Francisco is $50,928; for single women, it's $37,702. In other words, San Francisco women are paid about 74 cents for every dollar men are paid.

What's even more depressing is that San Francisco is not even the least affordable city for singles in the Bay Area. The study ranks San Jose as No. 3 among the least affordable U.S. cities for unmarried people, and Oakland is No. 4.

A DRINKING WATER CRISIS IS BREWING

The drinking water crisis of Flint, Michigan, may be happening again, right here in California. That's the assessment of the State Water Resources Control Board, who note that approximately 400 communities in California have water that does not meet safe drinking standards.

At a Feb. 8 public workshop, the board showed an alarming map of all of the California towns where drinking water may be unsafe. Most of these communities are in the Central Valley, but the Central Coast and Southern California are also affected.

"Many drinking water systems in the state consistently fail to provide affordable, safe drinking water to their customers," the State Water Board said in a statement. "Lack of safe drinking water is a problem that disproportionately affects residents of California's disadvantaged communities. The State Water Board has previously estimated that roughly 400 disadvantaged communities in the state receive water from a public water system that does not meet drinking water standards." The contamination problems are a little different from those in Flint, Michigan, where lead from aging pipes polluted the drinking water to unsafe levels. In California, most of the drinking water contamination comes from natural contaminants like arsenic, or nitrates from nitrogen-based fertilizers that were used years ago.

California does have some lead contamination in its drinking water, though. A Reuters investigation published in December found that children in Oakland's Fruitvale neighborhood had higher levels of lead exposure than children in Flint.

NEW N-JUDAH TRAINS COMING

Maybe you've heard the news about that sleek, new modern fleet of Muni light rail trains coming to San Francisco this autumn. But with these new trains, the good news comes in threes. That's because when these new trains are deployed later this year, the N-Judah lines will triple up with three-car trains.

Not every N-Judah will be a three-car train, but the three-car N-Judah trains will be deployed for peak riding hours to ease congestion and relieve crowd size.

"Once the first set of new trains arrive in San Francisco, we plan to implement three-car trains on the N-Judah to help ease overcrowding on one of our most heavily-used lines," San Francisco Municipal Transportation Agency spokesperson Paul Rose tells *SF Weekly*.

The N-Judah is the busiest train in the Muni Metro system, with an average daily ridership of nearly 50,000.

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Can Pot Help Opioid Addicts To Recover?

Author Katie MacBride argues that the recovery community should accept medical marijuana.

When journalist Katie MacBride first heard from a newly sober friend about a type of cannabis that doesn't get the user stoned, she was understandably skeptical.

"I thought it sounded like some addict bullshit," she recalls.

Later, while watching the 2014 documentary *The Culture High*, MacBride saw that there might be some truth to what her friend was saying.

"It was my first exposure to actual scientists talking about how [some parts of cannabis] don't have any psychoactive effects. That's when I realized this was something worth investigating."

MacBride recently penned an article for a January issue of *Rolling Stone*, titled "Why the Addiction Recovery Community Should Accept Medical Marijuana." In her piece, MacBride lays out the common occurrence of newcomers to 12-step meetings asking if they can keep smoking pot as long as they abstain from their main substance of choice.

As she notes in the article, the response is usually "a good-natured chuckle, followed by a firm, unequivocal no."

MacBride — whose comments for this article reflect only her own opinion and not that of any recovery organization — believe there are a number of ways in which 12-step programs could potentially expand their thinking.

"Anecdotally, I think attitudes do change," she says. "I know back in the day there used to be some potential stigma around people taking antidepressants. I think that is the most dangerous misconception about Alcoholics Anonymous there is: that anyone in there should ever give you medical advice. We are here for suggestions about behavioral recovery, but we're not involved in any medical process."

In her feature for *Rolling Stone*, MacBride also highlights the difference of opinion within the recovery community for drugs seen as medicinal as opposed to recreational. Those addicted to heroin and other opiates are often faced with choosing between taking prescribed painkillers for legitimate pain and risking retriggering their addiction or enduring immense pain. She also cites a Substance.com article by a recovering heroin addict in which the author shares the unanimously critical response to his query to fellow Narcotics Anonymous members about whether medical cannabis might be utilized to help taper off from opioids.

It's an interesting position, especially given the prevalence of substances like methadone, an opioid medication used to help wean addicts off of heroin. While methadone unquestionably helps some individuals endure the nasty withdrawal symptoms of quitting heroin, it is also possible to become addicted to methadone itself and even to overdose from it. According to a Centers for Disease Control study published in December, there were 3,301 deaths in 2015 alone from methadone overdoses.

The fear, it seems, comes from a belief that while under the psychoactive effects of THC, recovery addicts might find themselves more willing to return to their primary substance of choice. But what then of cannabidiol, or CBD, the cannabis compound with remarkable healing properties and no known "high" associated with it (or any recorded cases of fatal overdose)? Is it possible that in a world where attitudes toward cannabis are rapidly changing that some recovery programs like AA and NA might see CBD as a viable treatment solution for those in sobriety?

"I'm not sure," MacBride says. "It'll be interesting to see if the legalization of recreational marijuana here in California reinforces negative stereotypes or if [it] helps people to start becoming more educated about it. I think 12-step programs have been able to evolve in their attitudes in the past. Maybe they will again."

Of course, being in recovery speaks to a number of substances beyond heroin, and it may very well be the case that many people feel it's all-or-nothing when it comes to their sobriety.

"I really do understand the mentality of someone who's trying to get sober in an abstinence-based program feeling like smoking pot in recovery is not a thing. … When I was in high school and I smoked pot, I was there for the psychoactive effects. That was the point."

A change in opinion from the recovery community may already be on its way. While MacBride braced herself for a sea of angry emails in response to her *Rolling Stone* piece, what she's receiving instead is overwhelmingly positive — notes from people who either known someone in recovery who is successfully using cannabis in their treatment or from sober individuals using it themselves.

"I was surprised by that," MacBride says. "I thought that there would be more stigma and more backlash from people."

Zack Ruskin covers news and culture for SF Weekly.

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DON'T GIVE UP HOPE

Re: "'You Must Agree With Me,' Said the Orange One," Feb. 9, by Channing Joseph

Thank you, Channing, for the reminder that while this administration is more flagrant in its attacks on our freedoms and justice than any in American history, this erosion of our democracy has been with us for a long, long time. U.S. democracy has always been an incomplete project, requiring struggle in and by every generation. (One could paraphrase the Jewish Passover Haggadah, Ben Franklin, and Martin Luther King on this, among those who have called us to arms.)

At the moment, the levers of power are every form of pressure we are applying — such as calls and e-mails to rallies, marches, and crowd-funding. ... [They also include] economic sanctions — from divestment from banks supporting illegal and destructive projects, to shopping boycotts, to a general strike, and on and on.

Those in power feel immediate pressure when a department store's stock value rises after it withdraws a clothing brand produced by the Polarizer-in-Chief's daughter, whether or not the spokesperson crossing the line between hawking private profit and public service is officially reprimanded.

That means keeping up pressure on businesses — through shaming and boycotts — as well as on the offenders themselves (whether or not they answer their phones).

Diana Scott, San Francisco, Outer Sunset

PROFITING FROM PRISONS

Re: "Identity Has Real Economic Consequences," Feb. 2, by Alyssa Oursler

This article is truly the zeitgeist of our times. [The fact that] our prison system has been privatized is truly identity politics and the epitome of capitalism. The amount of money for rehabilitation is a drop in the bucket compared to the billions spent on building more jails. The U.S. has the highest rate of incarceration and recidivism in the world. The answer is to make it nonprofit.

Ron Chornow

WHITE IS A COLOR, TOO

Re: "Trolling for Trump Supporters," Jan. 26, by Tom Molanphy

I read your article and found it quite hilarious that you assume you will find White Trump supporters on cruise ships.

Not all White people can even afford to go on a cruise. Your statement is akin to someone going into a ghetto where there MAY be a Black community and saying that the Black people in the ghetto represent all Black people in the United States.

I am White and have a Black partner. I am very much aware of the discrimination that goes on against Blacks. But I also must state that all of those who fight for freedom from racism and discrimination unfortunately are guilty of being discriminatory and racist themselves.

If you really want to see who voted for Trump in the White communities, go to the poor White neighborhoods in the fly-over states that saw their only [choice] was to vote for Trump. And these folks voted for Obama twice. Their health care cost has skyrocketed, jobs have left, and although Obama thinks he would have gotten elected again if he could, I think not.

True, Trump is not a saint, but these poor folks who voted for Obama the last two terms were not looking at race, they were looking for change. Change they got, but for them, it will be worse. But these poor White folks mean nothing to others.

I guess because I spoke up for White folks that means I am against any other color — far from the truth. White is a color like any other. And although our past in America has been tainted terribly, that does not mean we have to continue to promote racial differences. Reading your article shows me you are out of touch with what the White community is truly going through. So sad.

Ralph L.

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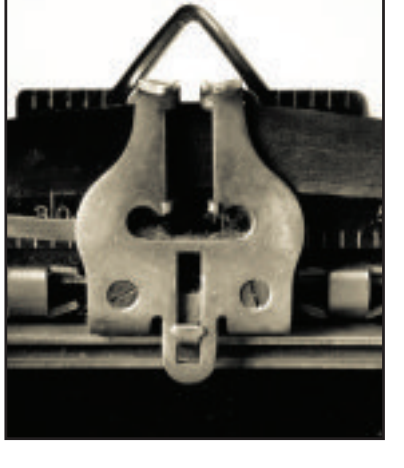

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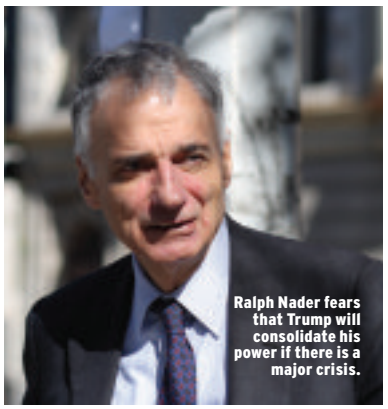
The Elites Won't Save Us

The danger we face does not come, in the end, from Trump and his malignant cabal. It comes from severely weakened democratic institutions.



Ralph Nader fears that Trump will consolidate his power if there is a major crisis.

Photo by Sage Ross

By Chris Hedges

The four-decade-long assault on our democratic institutions by corporations has left them weak and largely dysfunctional. These institutions, which surrendered their efficacy and credibility to serve corporate interests, should have been our firewall. Instead, they are tottering under the onslaught.

Labor unions are a spent force. The press is corporatized and distrusted. Universities have been purged of dissidents and independent scholars who criticize neoliberalism and decry the decay of democratic institutions and political parties. Public broadcasting and the arts have been defunded and left on life support. The courts have been stacked with judges whose legal careers were spent serving corporate power, a trend in appointments that continued under Barack Obama. Money has replaced the vote, which is how someone as unqualified as Betsy DeVos can buy herself a Cabinet seat. And the Democratic Party, rather than sever its ties to Wall Street and corporations, is naively waiting in the wings to profit from a Trump debacle.

"The biggest asset Trump has is the decadent, clueless, narcissistic, corporate-indentured, war-mongering Democratic Party," Ralph Nader said when I reached him by phone in Washington. "If the Democratic strategy is waiting for Godot, waiting for Trump to implode, we are in trouble. And just about everything you say about the Democrats you can say about the AFL-CIO. They don't control the train."

The loss of credibility by democratic institutions has thrust the country into an existential as well as economic crisis. The courts, universities, and press are no longer trusted by tens of millions of Americans who correctly see them as organs of the corporate elites. These institutions are traditionally the mechanisms by which a society is able to unmask the lies of the powerful, critique ruling ideologies and promote justice. Because Americans have been bitterly betrayed by their institutions, the Trump regime can attack the press as the "opposition party," threaten to cut off university funding, taunt a federal jurist as a "so-called judge," and denounce a court order as "outrageous."

The decay of democratic institutions is the prerequisite for the rise of authoritarian or fascist regimes. This decay has given credibility to a pathological liar. The Trump administration, according to an Emerson College poll, is considered by 49 percent of registered voters to be truthful while the media are considered truthful by only 39 percent of registered voters. Once American democratic institutions no longer function, reality becomes whatever absurdity the White House issues.

Most of the rules of democracy are unwritten. These rules determine public comportment and ensure respect for democratic norms, procedures and institutions. President Trump has, to the delight of his supporters, rejected this political and cultural etiquette.

Hannah Arendt in The Origins of Totalitarianism noted that when democratic institutions collapse it is "easier to accept patently absurd propositions than the old truths which have become pious banalities." The chatter of the liberal ruling elites about our democracy is itself an absurdity. "Vulgarity with its cynical dismissal of respected standards and accepted theories," she wrote, infects political discourse. This vulgarity is "mistaken for courage and a new style of life."

"He is destroying one code of behavior after another," Nader said of Trump. "He is so far getting away with it and not paying a price. He is breaking standards of behavior — what he says about women, commercializing the White House, I am the law."

Nader said he does not think the Republican Party will turn against Trump or consider impeachment unless his presidency appears to threaten its chances of retaining power in the 2018 elections. Nader sees the Democratic Party as too "decadent and incompetent" to mount a serious challenge to Trump. Hope, he said, comes from the numerous protests that have been mounted in the streets, at town halls held by members of Congress and at flashpoints such as Standing Rock. It may also come from the 2.5 million civil servants within the federal government if a significant number refuse to cooperate with Trump's authoritarianism.

"The new president is clearly aware of the power wielded by civil servants, who swear an oath of allegiance to the U.S. Constitution, not to any president or administration," Maria J. Stephan, the co-author of "Why Civil Resistance Works," writes in The Washington Post. "One of Trump's first acts as president was a sweeping federal hiring freeze affecting all new and existing positions except those related to the military, national security, and public safety. Even before Trump's inauguration, the Republican-controlled House of Representatives reinstated an obscure 1876 rule that would allow Congress to slash the salaries of individual federal workers. This was a clear warning to those serving in government to keep their heads down. Trump's high-profile firing of acting attorney general Sally Yates, who refused to follow the president's immigration ban, sent shock waves through the bureaucracy."

A sustained, nationwide popular uprising of nonviolent obstruction and noncooperation is the only weapon left to save the republic. The elites will respond once they become afraid. If we do not make them afraid, we will fail. "The resiliency of democratic institutions has been encouraging — the courts, the protests," Nader said. "Trump boomerangs himself. He personally outrages people around the country based on race, gender, class, geography, his lies, his false statements, his narcissism, his lack of knowledge, his flippancy, and his morbid desire to respond to slurs with tweets. He is not a smart autocrat. He weakens himself daily. He allows the opposition to have more effect than it ordinarily would."

"Most dictatorial heads of state deal with abstract ideologies — the fatherland and so forth," Nader went on. "He doesn't do much of that. He attacks personally, low on the sensuality ladder. You are a fake. You are a loser. You are a crook. You are a liar. This arouses people more, especially when he does this based on gender, race, and religion. The best thing going for the democratic awakening is Donald Trump." Nader said that Trump will, however, be able to consolidate power if we suffer another catastrophic terrorist attack or there is a financial meltdown. Dictatorial regimes need a crisis, either real or manufactured, to justify total suspension of civil liberties and assuming uncontested control.

"If there is a stateless terrorist attack on the U.S., he is capable of concentrating a lot of power in the White House against the courts and against Congress," Nader warned. "He will scapegoat the people opposed to him. … This will weaken any resistance and opposition."

The tension between the Trump White House and segments of the establishment, including the courts, the intelligence community, and the State Department, has been misconstrued as evidence that the elites will remove Trump from power. If the elites can work out a relationship with the Trump regime to maximize profits and protect their personal and class interests, they will gladly endure the embarrassment of having a demagogue in the Oval Office.

The corporate state, or deep state, also has no commitment to democracy. Its forces hollowed out democratic institutions to render them impotent. The difference between corporate power and the Trump regime is that corporate power sought to maintain the fiction of democracy, including the polite, public deference paid to bankrupt democratic institutions. Trump has obliterated this deference. He has plunged political discourse into the gutter. Trump is not destroying democratic institutions. They were destroyed before he took office.

Even the most virulent fascist regimes built shaky alliances with traditional conservative and business elites, who often considered the fascists gauche and crude.

"We have never known an ideologically pure fascist regime," writes Robert O. Paxton in The Anatomy of Fascism. "Indeed, the thing hardly seems possible. Each generation of scholars of fascism has noted that the regimes rested upon some kind of pact or alliance between the fascist party and powerful conservative forces. In the early 1940s, the social democratic refugee Franz Neumann argued in his classic Behemoth that a 'cartel' of party, industry, army, and bureaucracy ruled Nazi Germany, held together only by 'profit, power, prestige, and especially fear.' "

Fascist and authoritarian regimes are ruled by multiple centers of power that are often in competition with each other and openly antagonistic. These regimes, as Paxton writes, replicate the "leadership principle" so that it "cascades down through the social and political pyramid, creating a host of petty Führers and Duces in a state of Hobbesian war of all against all."

The little führers and duces are always buffoonish. Such strutting demagogues appalled liberal elites in the 1930s. The German novelist Thomas Mann wrote in his diary two months after the Nazis came to power that he had witnessed a revolution "without underlying ideas, against ideas, against everything nobler, better, decent, against freedom, truth and justice." He lamented that the "common scum" had taken power "accompanied by vast rejoicing on the part of the masses." The business elites in Germany may not have liked this "scum," but they were willing to work with them. And our business elites will do likewise now. Trump, a product of the billionaire class, will accommodate these corporate interests, along with the war machine, to build a mutually acceptable alliance. The lackeys in Congress and the courts, puppets of corporations, will, I expect, mostly be submissive. And if Trump is impeached, the reactionary forces that are cementing into place authoritarianism will find a champion in Vice President Mike Pence, who is feverishly placing members of the Christian right throughout the federal government.

"Pence is the perfect president for the Republican leaders who control Congress," Nader said. "He is right out of central casting. He looks the part. He talks the part. He acts the part. He has experienced the part. They would not mind if Trump, in a fit, quit or had to resign. …"

We are in the twilight stages of the rolling corporate coup d'état begun four decades ago. We do not have much left to work with. We cannot trust our elites. We cannot trust our institutions. We must mobilize to carry out repeated and sustained mass actions. Waiting for the establishment to decapitate Trump and restore democracy would be collective suicide.

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Paradise Found in Poipu

By Coco Zickos

Home to one of the world's most sought-after beaches, Poipu is the epitome of paradise. This charming seaside town, located on the South Shore of Kauai, is not only known for its white sandy beaches but also celebrated for some of the best shopping and restaurants on the island.

You can't go wrong visiting this predominately sunny locale even if you only come to see the famed Poipu Beach—heralded as America's best by the Travel Channel. The beach is great for swimmers of all ages and abilities because of having several sandy, shallow areas protected from the pounding surf. In fact, Baby Beach is an aptly named section of the bay as it's ideal for families with little ones. This is also the only life-guarded beach on the South Shore. All kinds of water activities can be pursued here including snorkeling and surf lessons. The best time of year to visit this side of the island for ocean recreation, however, is during the winter months when the swell subsides.

Other beaches along the coast in Poipu are just as gorgeous but be leery of ocean conditions before heading out; some places like Keoneloa Bay (Shipwreck Beach) and Mahaulepu Beach are not recommended for any swimming due to dangerous currents.

Besides accommodating beach-goers, Poipu is also great for sight-seeing and adventure. The Mahaulepu Coast is an astonishing geologic marvel that is unlike any other vista on Kauai. Cruise along the Mahaulepu Heritage Trail where you'll encounter ancient sandcastles and lithified sand dunes. The pathway hugs a dramatic coastline and gives hikers stunning views of the ocean and the mighty Haupu Mountain range. It's also a great place for kohola (humpback whale) and honu (green sea turtle) sightings. This adventure eventually takes you to Mahaulepu Beach, but not before you come across Hawaii's largest limestone sinkhole made out of cemented sand. The Makauwahi Cave Reserve is a paleontologist's dreams come true, and its well-preserved fossils have given scientists insight into life on Kauai over the past 10,000 years.

Maybe you're not inclined to hike this sandy, rocky trail but still want to see the unforgettable coastline. CJM (Come Join Me!) Country Stables offers horseback riding tours six days a week along the coast to a secluded beach. This is also a chance to have a country western experience in the tropics with spur-wearing paniolo (cowboy) serving as your guides.

A less adventuresome, but equally rewarding, journey on the South Shore is at the National Tropical Botanical Garden. The nonprofit's Visitors Center is located in Poipu. This is where you grab a shuttle that takes you into Lawai Valley to visit either the beautifully manicured Allerton Garden or the more natural rainforest of McBryde Garden. This is the site of the famous Moreton Bay fig trees from the movie "Jurassic Park," filmed on Kauai, where the actors discover dinosaur eggs. These tours are a great opportunity to learn about native flora while relishing in the serenity of a Hawaiian Garden of Eden.

Across the street from NTBG's Visitors Center is Spouting Horn. This spectacular site is a natural blowhole where the ocean is sucked into a lava tube and explodes above the rocks as a spout of water. Legend has it that a large moo (dragon-like lizard) resides here. It's more likely you'll hear its purported hisses rather than see it, however. Either way, the stunning spray of water, often accompanied by a lovely rainbow, is picture worthy.

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Perhaps you'd rather spend your time relaxing in Poipu. If so, a great option is the Anara Spa at the Grand Hyatt Kauai Resort. You'll feel like you're floating on a cloud at this luxurious spa that offers treatments like lomilomi massages where therapists use long, flowing strokes, that instantly take away your worries. You can spend as much time here as you want on the day of your appointment and may take advantage of amenities like a gym, rock wall showers, a private pool and steam rooms.

The cherry on top of Poipu's tropical sundae is the town's vast selection of food and shopping. You can find abundant options as far as both are concerned at The Shops at Kukuiula. Food choices range from elegant dining with dishes featuring locally-caught fish, to more casual, family-friendly establishments. You'll also come across a variety of stores that sell Kauai keepsakes from fine art to affordable jewelry created by local artists. Other shopping and dining opportunities can be discovered at Poipu Shopping Village and Kukuiula Market where you can try fresh poke (raw fish salad) or shave ice made with local ingredients and served in coconut bowls.

Poipu is a one-stop shop that has everything you need to spend a perfect day in paradise.

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Checks and balances impede Trump's plans

By Chris Dolan

This week's question comes from Harry B. in Walnut Creek, who asks:

Q: "How is it that the president can issue an executive order regarding immigration and some court can just swoop in and say he can't. He is the President now, and people have to get used to it. Why does the judge, one person, get to stop what we voted for when we elected Trump: immigration reform and protection from terrorists?"

A: Harry, my politics aside, you raise some important questions. President Trump is used to running his business with a tight, decisive, fist. But this is not "The Apprentice," where he can just fire the other two branches of government.

As taught in elementary school, we have a three-part government designed to place checks and balances on the power of any branch. Our forefathers rebelled against a monarch and did not want to create another absolute ruler. The legislature passes laws after votes on bills in the House and Senate by Congresspersons and Senators, respectively. A bill is then presented to the president, who can sign the bill into law or veto (say no to) the bill. By a supra majority (two-thirds) vote, Congress can override a veto.

If the law is believed to violate the Constitution, it can be challenged in the federal courts by the filing of a lawsuit seeking, most likely, an injunction (a court order saying that the law can't be implemented). Federal court judges are appointed by the president with the advice and consent of the Senate. The judges are appointed for life to protect the law from the whims of political influence and possibility that opinions might be based on popularity, to gain votes, rather than law. State court judges are elected county by county, while the Court of Appeals judges come from a wider area.

Federal judges, likewise, serve districts that are larger than a single county. The United States District Court for the Western District of Washington, where the case was originally filed, is a federal court serving the area west of the Cascade Mountains from Oregon to the Canadian border. The district has courthouses in Seattle and Tacoma.

The appellate court that reviews the decisions of the Western District of Washington is the United States Court of Appeal for the Ninth Circuit, which oversees the federal district courts in the states of Arizona, California, Oregon, Washington, Idaho, Montana, Alaska and Hawaii, as well as the territories of Guam and the Northern Mariana Islands.

The Ninth Circuit has a wide reach, yet another way of making sure that it is not biased toward one state. Its decisions can, as in this case, affect the entire country. The largest of U.S. Courts of Appeal in jurisdiction, the Ninth Circuit has its headquarters in San Francisco at Seventh and Mission Streets. It is one of the most beautiful buildings in the country, and you should take a tour.

The case was between President Trump, the U.S. Department of Homeland Security and the Secretary of State concerning President Trump's executive order, entitled, "Protecting the Nation from Foreign Terrorist entry into the United States, Order No. 13796." The Attorney General from the State of Washington, who would be affected by this ban (many of those effected here were refuges with approval from the State Department to enter, legally, as well as skilled technical workers employed at Microsoft) was the lead plaintiff.

The Washington Attorney General sought a temporary restraining order to stop enforcement of the ban. A TRO is an extraordinary remedy that requires a plaintiff to show a likelihood of success on a later filed motion for a permanent injunction, the likelihood that harm will be suffered if relief is not granted immediately, and the TRO is in the public interest.

The U.S. government claimed it violated the separations of powers under the Constitution for the judiciary to even entertain a constitutional challenge to the Executive Order. U.S. District Court Judge James Robart, appointed by Republican President George W. Bush in 2004, heard the case and held that the court was compelled to intervene to fulfill its role in the constitutional tripartite (Legislative, Judicial and Executive) system of government. The ruling enjoined parts of executive order prohibiting foreigners from seven mostly Muslim countries: Iran, Iraq, Syria, Sudan, Libya, Yemen and Somalia, from having their visas suspended for 90 days, a 120-day suspension of the US Refugee Admissions Program and a complete, indefinite ban from those who were Syrian. The order gave religious minorities facing persecution priority to obtain one of the permitted 50,000 refugee visas.

The Ninth Circuit, in ruling against President Trump, held that judiciary possesses the authority under the Constitution to review decisions by the President in the areas of immigration and national security. The Ninth Circuit denied the government's request to stay the District Court's order, finding that people affected by the ban — resident and nonresident aliens, as well as those visiting lawfully — had made a strong showing that they were denied the benefits of the Due Process Clause of the Constitution as they had no right to a full and fair hearing. The Ninth Circuit also found that "serious allegations" had been raised that the executive order violated the Establishment Clause of the First Amendment, guaranteeing freedom of religion based on its disproportionate effect on Muslims. The case is probably heading to the U.S. Supreme Court, which reviews the decisions of the U.S. Courts of Appeals.

I hope this helps you in your understanding that the people cannot vote away the rights of religious minorities, and the president can't do so either.

Christopher B. Dolan is owner of the Dolan Law Firm. Email questions to help@dolanlawfirm.com.

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Top left: Houston Gilbert, Marke Bieschke, Oscar Pineda, Jerry Lee Abram, Mica Sigourney/VivvyAnne ForeverMore, Dottie Lux, Neven Raja Samara, David Schnur

Bottom Left: Nate Allbee, Maria Davis, Rachel Ryan, Paul Dillinger

Photo by Jessica Christian

DO SOME THING!

How an 18-member nightlife collective saved the Stud, SoMa's 50-year-old queer bar.

By Peter Lawrence Kane

It's 11:40 p.m. on New Year's Eve, and everyone around me is drunk. I'm drunk, too. I'm at the Stud, a 50-year-old gay bar in San Francisco's South of Market neighborhood, where emcees VivvyAnne ForeverMORE and Honey Mahogany are trying to shoehorn at least one more performer's act in before midnight. Drag queens operate on drag-queen time, but not tonight. Focused on her task, a bartender pours way too many Champagne toasts for the packed house to distribute efficiently through the room, like delicate sandbags. So they bottleneck and foam.

The year ahead promises unparalleled irritation and destruction, but at least we can ritually dispose of 2016 together.

The people closest to the bar gleefully down the surplus flutes of bubbles, taking selfies and posting one last pic on Instagram, bidding adieu to the worst year since the bubonic plague erupted in 1347. The lighting in here is terrible — a particular hue of terrible that, in this context, sets the scene perfectly and probably generates more envy and more likes.

It's 11:56. VivvyAnne and Honey make smalltalk onstage, as if this were live television and a producer were making a stretchy gesture to indicate that they should slow it down and prevent dead air at all costs. The tension builds. People grin, counting down, preparing to smooch.

Then it's midnight. No one thinks 2017 will be pretty, but everybody's cheering wildly. A beloved queer bar — written off as dead only five months before, when the rent nearly tripled — has officially transferred ownership to the two queens onstage, plus 16 other members of a collective of DJs, artists, nightlife figures, tech workers, and others. After equal buy-ins from all parties, suddenly everyone's an owner and everyone's a barback. It's a risky, utterly Northern Californian way to grapple with a particularly San Franciscan form of urban decay: asphyxiation by prosperity. The collective is now a co-op.

The Stud has been saved.

Having opened on Folsom Street in the spring of 1966, in what is now Holy Cow, the Stud was unusual from the beginning as a place where women were welcome. At a time when the city's plentiful gay bars were highly stratified and catered to almost comically narrow demographics like "sweater queens," it was "the first and often favorite mixed gay bar for all the children," in the words of chronicler Mark Freeman.

A drag bar, a leather bar, a punk club, or everything at once, the Stud has always been unique — at its original home on Folsom, or at its current digs at 399 Ninth St., where it moved in 1987. Sylvester performed there. So did Etta James, RuPaul, and a pre-Scissor Sisters Ana Matronic. Björk and Matthew Barney went there. Heklina's madcap, long-running, monthly drag show, Trannyshack, famously ran for more than a decade. (It wound down in 2008, but has since been resurrected as Mother every Saturday night at Oasis, the club Heklina opened with fellow performer D'Arcy Drollinger and others.)

In the meantime, San Francisco has hemorrhaged gay bars. SoMa now has fewer than half a dozen. The Mission, a nightlife-centric neighborhood if there ever was one, has zero. The Gangway, a gay dive in the Tenderloin that's been around even longer than the Stud, had a near-death experience last spring. And then in July, Stud owner Michael McElhaney disclosed that the rent was going from about $3,500 per month to almost $9,000 and he was moving back to Hawaii. The bar looked like just the latest casualty of a city always in flux, always breaking the hearts that love it most.

But for whatever reason, its vibe or its history, news of the Stud's impending closure hit a nerve. It became international news: *VICE* covered it, but so did stodgier outlets like the *The Economist*. A "Save Our Stud" Facebook group grew big, got active, and — somewhat surprisingly — stayed active. Behind the scenes, the collective that would purchase the bar quietly coalesced. But because commercial rent control is prohibited in California, they would have to get creative to do an end-run around an insane real-estate market.

As it turned out, co-op member Nate Allbee, who served as an aide to former Supervisor David Campos, wrote the Legacy Business legislation that the city passed last year as an effort to keep quirky yet financially viable neighborhood businesses safe from globalized capital's sharpest talons. While not a guarantee of long-term survival, its registry provides businesses that have been around for 20 years or more with a $500 annual grant for each full-time employee, and defrays their rent at a rate of $4.50 per square foot (each up to a certain maximum).

Through the city's Office of Economic and Workforce Development and with assistance from Supervisor Jane Kim, Allbee won the Stud legacy status. On top of that, the collective negotiated a two-year extension of the current lease while its members hunt around SoMa for a permanent location, and launched a $500,000 crowdfunding initiative to make capital improvements on both the current Stud and its future home.

Allbee knows that simply raising cash to save gay bars was no guarantee of anything: When Campos' office organized a fundraiser for the owner of Esta Noche, a bar centered on the Mission's LGBT community, he simply paid his back taxes and sold the place.

"This system does not work to save us, so we have to change the system," Allbee says. After the creation of the Legacy Business registry, "the obvious answer was co-ops."

Pointing to successful templates like Rainbow Grocery and Arizmendi Bakery — which he calls a "co-op franchise," since it spins off its subsidiaries — Allbee feels the Stud is in good company. (Technically, it's a standard limited-liability corporation, but one that's governed cooperatively.) Noting that group ownership of a bar is quite common, he draws a distinction between the Stud's formula and the the typical partnership between silent investors and active management. Collectives, it turns out, are very unusual.

"We're the very first co-op nightclub in the United States," he says.

This "allows for the diffusion of pressure," as co-op member Dottie Lux later tells me. And as a worker-owned entity, the Stud doesn't have to worry much about employee theft (as people would be stealing from themselves) or disgruntled workers slacking off. But with 18 strong-willed people, there's a lot of potential for squabbling and bad blood. Allbee, with his legislative experience, knew how to circumvent it with a highly organized set of bylaws.

"In a normal bar, they just go into it saying, 'Oh, we're all friends. It's going to be fine,' " Allbee says. "But there's always deep conflict in bars. You hear these stories all the time. You have money, personalities, and alcohol all under one roof. It makes for a lot of yelling in meetings."

So they codified everything. They vote by consensus. They established six committees to streamline matters, and they force outspoken loudmouths to raise their hands before speaking during meetings.

Co-op president Rachel Ryan, an underground bartender and early childhood educator,

Photo by Eric Pratt

knows how unusual this is.

"I have five or six friends, promoters who've been throwing parties together for years," she says. "People sit around and yell at each other. Having a facilitator for every meeting since Day 1 has kept this calm and consistent nature to the process."

But beyond the collegiality, she's surprised things came together at all.

"My dad said something recently," she says. "He was flabbergasted that we pulled it off. He's a general contractor, and his business is across the street from the Eagle," a leather bar three blocks down Harrison Street from the Stud.

"He's more in tune than most straight White dads with the leather community," she adds. "He said, 'I was struggling, watching you go through this process, thinking it would be a hard lesson for you to learn when it didn't work,' which is how I feel also. So even when I'm scrubbing toilets, I feel like all my friends are here."

Consensus is not an efficient way to operate, but that sense of urgency clearly helped. A short, steep learning curve — teaching non-mixologists to make Boulevardiers, educating math-challenged artsy types in rudimentary bookkeeping — meant petty bickering didn't have a chance to fester.

"We taught, in under six months, a group of 15 people what a co-op was, what the process was, and everything having to do with finance and the legality around the co-op," Allbee says. "We found and raised the money, we created a new way to run the bar, and we found whole new parties to bring back life to the club. We would never have been able to do that if we weren't using that really productive model."

He compares it to a road trip that could have gone horribly but turned out to be "really awesome."

"I love these people now," he adds. "These are my brothers and sisters in a way I didn't expect."

While saving the Stud was important, the formation of this co-op is also about changing the way the city regards the preservation of LGBT culture — and altering the way queers in San Francisco regard their own history. Passing down lore across generations by word of mouth has an undeniable mystique, but like a game of telephone at a children's birthday party, much gets lost — especially with a whole generation having succumbed to HIV/AIDS.

"There's a movement of 'punk-rock preservationists' pushing back on the idea of preservation that was rooted in very upper-class, White values," Allbee says. He cites a hypothetical Southern plantation, lovingly preserved as it was in the antebellum period while the enslaved people's housing was torn down or left to disintegrate, further marginalizing their contributions to history. That's the model the new generation wants to move away from, which is why Allbee's next battle is to execute the recently announced Compton's Transgender, Lesbian, Gay, and Bisexual District. Straddling eight blocks of SoMa and the Tenderloin and centered on the intersection of Market and Sixth streets, it's intended to honor and commemorate a population that had frequently been written out of queer history, to say nothing of standard social studies textbooks. ("Compton's" refers to Gene Compton's Cafeteria, an eatery at Turk and Taylor that was the site of the first queer rebellion against police discrimination, in August 1966 — three months after the Stud opened.)

"Bars and restaurants have always fallen into the category where nobody tried to preserve them," Allbee says.

Fellow collective member Paul Dillinger, who by day is the head of design innovation at Levi's, goes further.

"Straight culture and community have always had the town square and the church as natural points to convene and craft cultural momentum that manifests as policy," he says. "Gay culture has always been denied that."

The institution of the gay bar has always been the locus of queer culture, he says, but because "the platform for queer advocacy has always been associated with vice, and has always been managed by the same department of the city that manages vice, there's always been this pejorative quality."

In other words, even in a strongly pro-LGBT city, there's something of a bias hangover eroding the longevity of San Francisco's gay spaces. Owing to increased acceptance of same-sex attraction and the proliferation of hookup apps, gay bars are closing nationwide. But post-Orlando, and in the age of Trump, there remains a need for safe, vital queer spaces — both as sites of political resistance and places to get entertained, get drunk, and get lucky.

But in San Francisco, market pressures are arguably a bigger threat than even violent homophobes.

"Prosperity has become the blight that we have to worry about," Dillinger says. "If we can use the collective power of this really smart, engaged, funny group of people to fight back a little, dig in the heels and stop it, that was a fight worth doing. I want to get some shit done from here."

If bad times make good art, then unease with the nation's dark path isn't without *some* positive consequences. Suddenly, amid the revolutionary fervor, you don't hear much glib talk lately about the kids today not needing gay bars anymore.

"I've heard, even while bartending, so many post-election conversations about calls-to-action, or people saying, 'It's the last Some Thing,' " says co-op member Neven Samara. "People saying, 'Drag is catharsis,' or feeling the need to be around their people. I've had a new respect for what space provides and why certain governments are afraid of people convening in spaces. I've seen the energy on certain nights I've been here."

It's also vital for the queer spaces to be queer-owned, co-op member David Schnur says.

"The notion of the bar as being the central institution or physical space for the queer community is what makes it so important that we have community ownership of the spaces," he adds. "Historically, queer bars were owned by profiteers who said, 'Let's have the homos spend their money on me, and I'll pay off the costs.' Those days are pretty well past, especially in this city, but this is the next step: to say the space is owned not by a businessman who's doing this as his way of becoming wealthy."

Drag performer Honey Mahogany — another co-op member who, like Allbee, is heavily involved in the Compton's TLGB District — grew up in the Sunset District. She remembers coming off the freeway with her parents and seeing the Stud's rainbow flag, so becoming a part-owner is personally meaningful.

"I was in awe," she says. "It made it clear that there were gay people out there. That has always stuck with me, and it's why I feel so strongly about the Stud."

A fixture at Trannyshack, Mahogany felt its loss acutely — especially as the Castro wasn't as welcoming to drag queens or gender-nonconforming people of color as she considers it to be now.

"It was one of the first places that felt like home to me," she says, adding, "Our vision and mission and bottom lines are maybe a little different from most businesses. Making a profit, while important to us, is superseded by a commitment to community."

Mica Sigourney, who performs as VivvyAnne ForeverMORE and who co-ran Club Some Thing at the Stud every Friday night for seven years until it wrapped up in January, agrees. Noting that while there's always been a diversity of performers at the Stud, he admits the patrons weren't necessarily the broadest cross-section of the Bay Area's scene.

"We have painted over the door 'Everyone Is Welcome,' " he says. "But I don't think that's known by everybody — which I think is reflected in the lack of programming for certain people. I don't think that's an intentional omission, as Michael [McElhaney] was working alone and only four days a week."

"The Stud's clientele skews very generally over 30," he adds. "That's awesome that people over 30 are still going out, but where are all the young freaks? If they're not here, where are they?"

Instead of working exclusively with established party promoters, Sigourney makes a point to cultivate relationships with younger, greener people who may have organized arts events before but don't have a proven nightlife track record. It's meant to hold in check a sort of kewl-kidz confirmation bias, which can lead to groupthink and cliquishness, undermining the everybody-is-welcome inclusiveness. This is refreshing to anyone who's gotten dressed up to go out only to feel like they just paid for the pleasure of watching a group of friends preen onstage for each other's benefit.

"Cleaning toilets isn't glamorous, but taking care of the space is an honor," he says. "I know that sounds ridiculous, but I want the nightlife that exists in 10 years to be full of beautiful weirdos."

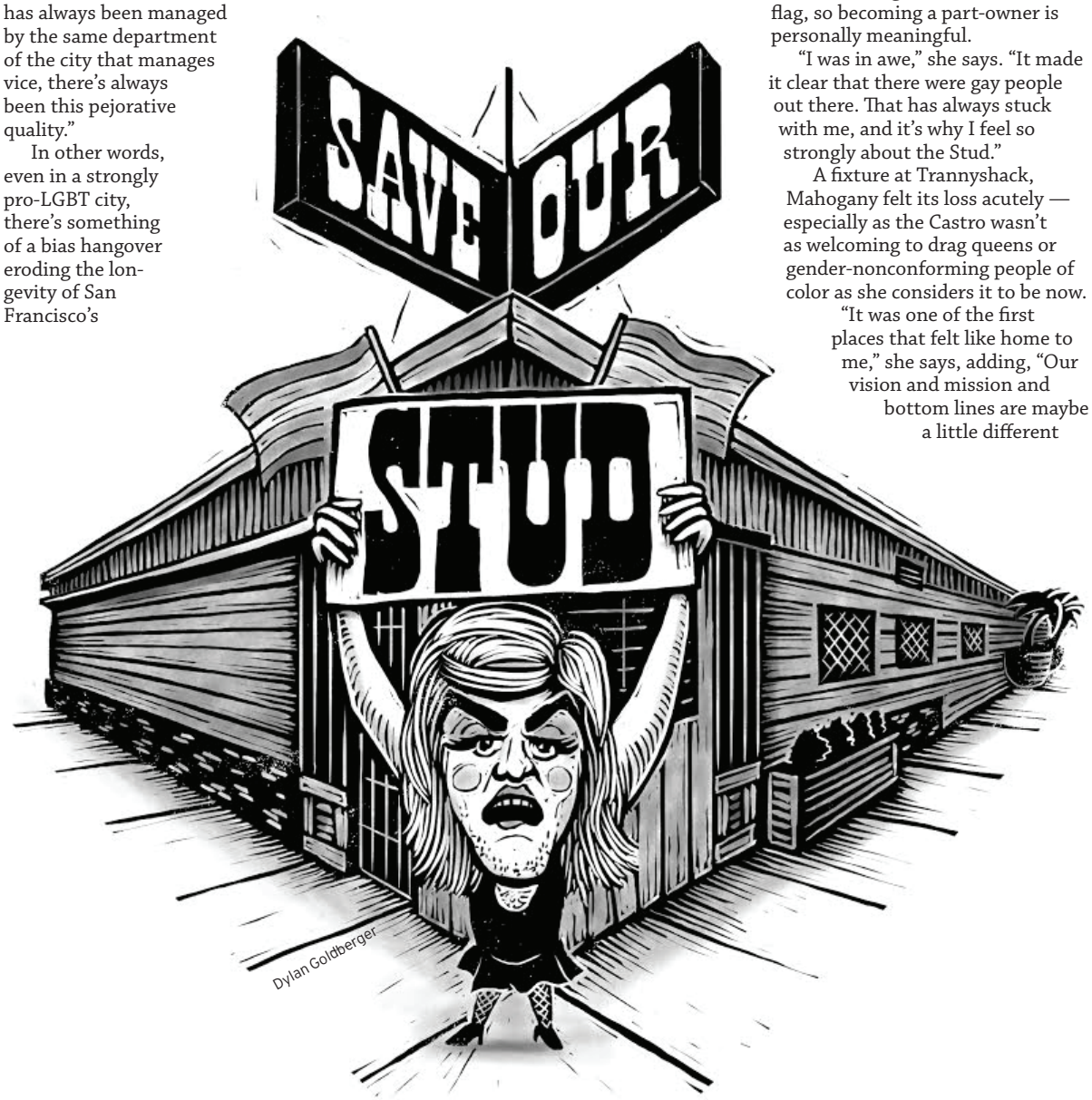
Dottie Lux, another co-op member and the producer of Red Hots Burlesque, takes a different (but equally sanguine) approach to mop-and-bucket duty.

"Any shift that does not include a bodily function is a good shift," she says.

Lux has been producing cabaret shows in San Francisco for the better part of a decade, but she had little experience working behind a bar — to say nothing of scrubbing restrooms. But being a third-generation business owner, the idea of joining the co-op appealed to her as being "perfectly equitable and revolutionary," so she jumped into it with zeal.

"This particular business structure is going to allow us to weather the uncertainty of the rental markets, the housing markets, and the entertainment markets," Lux says, "because we have such a large amount of support."

Like Sigourney, she's keenly aware of the dearth of spaces for artists and creative types to perform in and make a living from.



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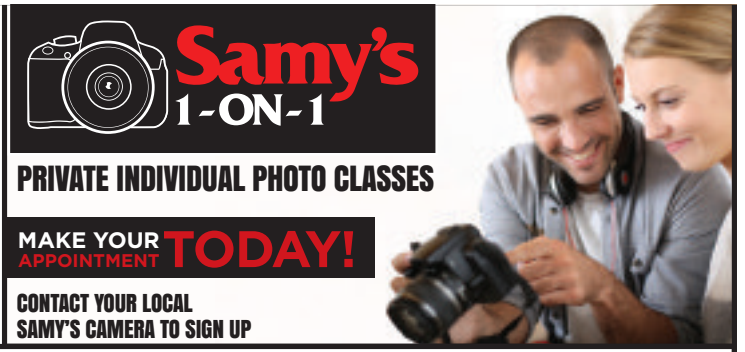

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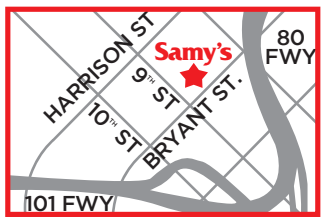

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"Watching queer spaces be eradicated is devastating," Lux says. "I also know, as an event producer, what it's like to produce events in other spaces. It's impossible to make money because the spaces require so much from you: a percentage of the door, or huge bar guarantees. I'm on the production committee with the Stud, and our mission is to create a space that is essentially sliding-scale everywhere, accessible to the people who really need it."

The loss of queer spaces is acutely felt, but woman-friendly queer spaces even more so. (The Lexington Club, widely regarded as San Francisco's last full-time lesbian bar, shuttered in 2015, with many of the same activists who became part of Save Our Stud hoping someone would buy it at the 11th hour.) Saving the Stud is more than simply preserving what always was; it's also about expanding into new terrain.

Marke Bieschke, publisher of *48Hills.org* and the *San Francisco Bay Guardian*, is a DJ who also sits on the programming committee, where he handles the website, street promotions, logo design, the newsletter, and the like. A nightlife writer for almost 20 years, he thinks the city has never been more thriving — but the exodus of broke-ass artists and musicians has caused a "creative drought."

"We're at the risk of becoming bland because of that," he says. "For me, this project is close to my heart, because I want to keep the rough-and-tumble, DIY, accessible, affordable spirit of San Francisco nightlife alive, and to create and hold space for people to discover themselves through nightlife without necessarily worrying about how they're going to survive."

Or, as Allbee puts it, as recently as six or seven years, ago, San Francisco was the kind of place where "you'd come visit a friend and stay on somebody's couch and have this amazing life where you'd eat half a burrito in Dolores Park and do drag and art."

With that in mind, the idea is that the current collective's membership will eventually rotate out, and new people will take their places, to keep things fresh. (As with the Stud's exact rent, co-op members declined to reveal what the buy-in's dollar amount is, but Allbee emphasizes the goal is for it to gradually fall and become less of a barrier to entry for artists with little money.)

"Artists need time to do art," he says.

To that end, the calendar is newly stuffed with happy hours like Bieschke's Thursday afternoon Par Avion (which promises beats from around the world and "anti-colonialist drink specials") and a cannabis-appreciation party called PUFF (Tuesday, Feb. 21), along with one-offs like a celebration of Michelle Obama (also Feb. 21). There are new monthly events like the "weirdo4weirdo" dance party called Creature, which opens Friday, Feb. 17, with underworld figure Krylon Superstar and DJs Mariscos (aka Brown Amy and Jorge from El Rio's summertime fete, Hard French), a first-Sunday tea dance called Towne & Country, and Desperate Living, an art-punk mashup with live bands that begins March 3. And there's Vivvy's Grand Opening, an ongoing, every-second-Friday-of-the-month successor to Club Some Thing, which debuts March 10.

Lux wants to see more daytime events like heavy-metal yoga, more parties geared toward women, and — being the only non-drinker in the collective — more programming for teetotalers.

"We have a brunch coming up on Feb. 19," she says, "and Shop Sunday, which is queer women of color setting up, essentially, a mall inside the Stud."

Overall, she says, "My goals for the space are to revolutionize the idea of what a nightclub is."

Or, as co-op member and top-notch bartender Oscar Pineda says, "I want this to feel like a big queer clubhouse."

Photo by Eric Pratt

Of the very few times I ever attempted full, shave-my-beard-for-this drag, the very first was in 2010 for the Coronation of the Imperial Court, the oldest of S.F.'s old-school drag communities. As the plus-one for a well-connected septuagenarian queen, I got to meet San Francisco's newest emperor and empress, as well as the first empress of all, Jose Sarria, the Widow Norton. (I looked like an old lady from 1964.) But afterward, I got dropped off at the Stud, where I drank for free, waiting for my boyfriend at the time to arrive and walk me home the four blocks to our tiny apartment on Dore Street. My feet hurt, but it was exhilarating.

It made intuitive sense to go there. Later, Club Some Thing started Try Some Thing, an undercard show for baby queens to try out their stuff and get feedback with a reduced (but definitely nonzero) amount of shade. Of the dozens of times I've been back to the Stud, I've seen plenty of outstanding performances alongside some half-assed, coked-out lip-synching.

But I'd never been onstage — until the other night, singing karaoke, hosted by Flora Good Thyme of the Sisters of Perpetual Indulgence. Between the smoke and the stagelights, it's hard to read the lyrics on the TV, but I managed to croak out Queen's "Somebody to Love." For my glorious finish, I stared straight into one of the lights, blinding myself so badly that when I reached for the songbook, I accidentally grabbed a different binder by mistake. It's the Stud Bible, the operations manual. Apart from information on whose party charges what cover and where the circuit-breaker is, it has recipes for "Studly" cocktails — the Manhattan's "2.5 ounces" of bourbon is scratched out, and the number 3 is written in — plus notes on how to provide good service behind the bar.

"Say please and thank you, and try to smile, it's contagious," it reads. "DON'T BE THAT BITCHY BARTENDER!!!"

Peter Lawrence Kane is SF Weekly's *arts & culture editor.*

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The collective assumed ownership of the Stud on New Year's Eve, 2016.

David Schnur

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MUST-SEE EVENTS

THURSDAY 2/16

AMY O'NEAL: OPPOSING FORCES

Feb. 16-Feb. 18, 11 a.m., at Yerba Buena Center for the Arts. 701 Mission St.; $50-$65; ybca.org.

Part of "Clas/sick Hip Hop," *Opposing Forces* exposes modern-day fears around feminine qualities through the hypermasculine dance style of breaking. With curiosity, vulnerability, and power, five world-class b-boys uncover binary perceptions of gender using a diverse range of dance contexts, like battling, commercial dance, intimate duets, and cyphering, all of which are set inside a futuristic, geometric landscape.

SUNDAY 2/19

DOG FILM FESTIVAL

Feb. 19, noon - 2 p.m., at the Roxie Theater, 3117 16th St. $15-$20; roxie.com.

What's better than a dog film festival? How about a BYOD (Bring Your Own Dog) film festival?! In celebration of the remarkable bond between people and dogs, the Roxie Theater welcomes well-behaved pups to join their human companions at the event. The festival, perfect for dog lovers of all ages, consists of two 75-minute programs of completely different selections of documentary, animated, and live-action short films that illuminate human-canine love.

FRIDAY 2/17

28TH ANNUAL RUSSIAN FESTIVAL

Feb. 17-19, at the Russian Center, 2460 Sutter St. $12; russiancentersf.com

Say "Da," and take a trip to Moscow at this three-day celebration of Russian food, dance, music, and art. Sample piroshki, borscht, pelmeni, and flavored vodkas while listening to Russian folk songs and ballads featuring the Konevets Quartet. Dance performances in folk and ballet will also get their share of the limelight, and will include members of Vladimir Riazantsev's troupe and the Firebird Dance Ensemble. Don't miss the historic treasures in the Museum of Russian Culture, and don't forget to pick up souvenirs like scarves, Baltic amber, lacquer boxes, and matryoshka dolls.

SATURDAY 2/18

SEVENTH ANNUAL HARD FRENCH WINTER BALL

Feb. 18, 9 p.m., at Gray Area Foundation for the Arts. $15-$20; hardfrench.com

Seventh Heaven for the formally dressed, the Hard French Winter Ball is an informally wild adult prom that includes a very special set by Bay Area DJ Pam the Funkstress, a live performance by Fleetwood Macramé, and the usual lot of Hard French surprises. Ask a date, prep your look, and buy your pre-sale ticket today — because this year's ball is not the one you wanna be all cry-me-a-river about because you didn't go.

CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART GALLERIES

FRIDAY, FEB. 17

1AM Gallery. Family First: Agroup show featuring a collection of original artwork by 1AM artists, teachers, and muralists. The roster of artists for this show includes: Antoine, Camer1, Dorian Davies, Matthew Gregorio, Joker, Jose, Leon Loucheur, Maggie Wang, Nate1, Rob, Strider, and Mike Bam Tyau. Tuesdays-Saturdays. Continues through Feb. 23. Free. 1amgallery.com/exhibit/1am-family-group-show/. 1000 Howard, San Francisco, 415-861-5089, 1amsf.com.

Ampersand International. Golden State & Fleeting Shattered Continuous: Two simultaneous solo exhibitions, Golden State by Mary Anne Kluth and Fleeting Shattered Continuous by Sarah A. Smith. Co-curated by Theodora Mauro and Tracy Wheeler. Tuesdays, Fridays, 12-5 p.m. Continues through Feb. 18. Free. 1001 Tennessee, San Francisco, 415-285-0170, ampersandintlarts.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

Don Soker Contemporary Art. Japanese Art of the 1970's and '80's: These works, in a variety of mediums, reflect the emergence of a new concept in modern Japanese art. Fridays, Saturdays, 12-6 p.m. Continues through Feb. 25. Free. 2180 Bryant St. #205, San Francisco, 415-291-0966, www.donsokergallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Fouladi Projects. Coming Clean San Francisco: A multi-media exhibition amplifying the intimate experience of homelessness through the artists' lens. Tuesdays-Saturdays, 6-8 p.m. Continues through Feb. 25. Free. fouladiprojects.com. 1803 Market, San Francisco, 415-621-2535, fouladiprojects.com.

FraenkelLAB. Jason Fulford: High Anxiety: A multi-part exhibition featuring 12 eclectic color photographs, a slideshow titled *33 Questions from a Mad-House,* and an installation for the artist's opening night performance. Jason Fulford is known for the playful, enigmatic quality of his photographs, books, and performances, which provide more questions than answers. Using subtle humor and open-ended narrative, Fulford's exhibition will explore the emotional state of the country and our communal feelings of anxiety. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10:30 a.m.-5:30 p.m. Continues through March 25. Free. 1632 Market, San Francisco.

Gallery 1317. Women in Print: compositions: Women in print "compositions" brings together monotype and printmaking work of artists Kate Deak, Donna Sharee, and Ellen Markoff. Recognized for their use of strong colors and bold forms each artist explores personal themes of memory, place, and the use of collected artifacts in their work. Combining techniques from print making, collage, paper making, and painting each artist's modern expression is both powerful and graceful. Gallery 1317 is pleased to host Women in Print a group show from February 1-28. Tuesdays-Saturdays. Continues through Feb. 28. Free. 1317 Grant, San Francisco, 415-391-8800.

Gallery Wendi Norris. Eva Schlegel: Subverting Solidity: Eva Schlegel's new large and mid-scaled photographs depict the abstraction of architectural space. Minimal and ethereal, set mostly in tones of white, grey and black, these 18 images float the eye through physical environments in ways impossible in real time and space. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through March 18. Free. 161 Jessie, San Francisco, 415-346-7812, gallerywendinorris.com.

Gregory Lind Gallery. Jovi Schnell: Electric Space Gardeners: Large-scale canvases and works on paper that present a hybridized botanical world where the codes of nature, humanity, and technology flow freely. Jovi Schnell's imaginative interplay of amorphous flora, botanical shapes, and micro patterns offer speculations from a corpus of research that includes automatic gardens, plant physiology, herbariums, parallel plant species, and botanical folklore. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 11 a.m.-5:30 p.m. Continues through Feb. 18. Free. 49 Geary, San Francisco, 415-296-9661, gregorylindgallery.com.

Hashimoto Contemporary. Everything Must Go: A solo exhibition by Jeremiah Jenkins. Based in the San Francisco Bay Area, the artist introduces a brand new body of work for his first solo appearance in the gallery. Through Feb. 25. Free. 804 Sutter, San Francisco, 415-655-9265, hashimotocontemporary.com.

Hosfelt Gallery. Rina Banerjee: Human Likeness: Rina Banerjee fills the gallery with fantastical sculptures & paintings in an exhibition describing the human experience in an era of migration. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

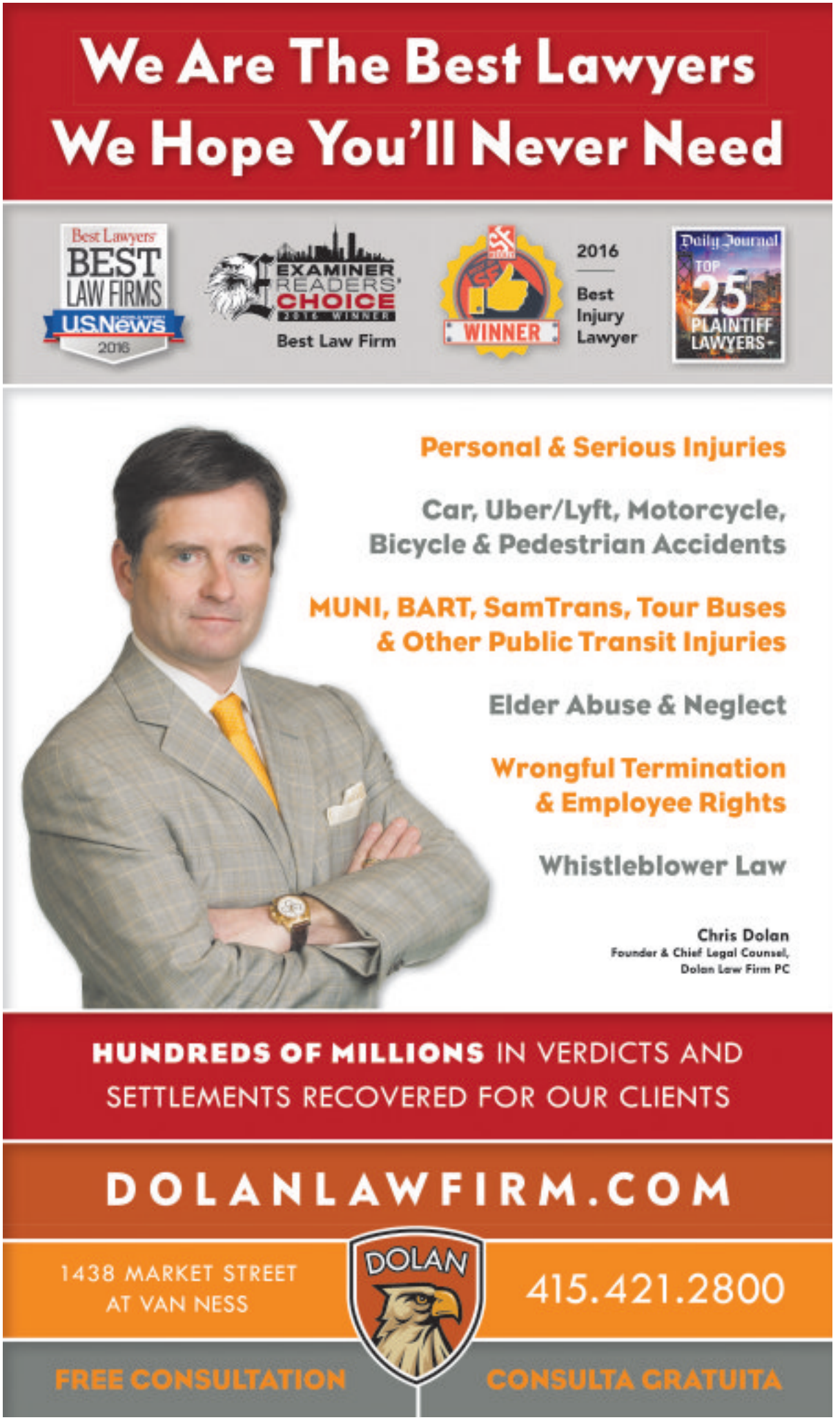
Incline Gallery. Push/Pull: A two person show featuring the works of Laurel Shear and Melissa Wyman. For Push/Pull, Wyman shares a series of paintings titled Navigation Dynamics. Laurel Shear makes lush oil paintings that oscillate between abstraction and representation, allowing and encouraging the paint to become a part of the narrative. Saturdays, Sundays, 12-6 p.m.; Thursdays, Fridays, 6-9 p.m. Continues through March 4. Free. 766 Valencia, San Francisco, inclinegallerysf.com.

Jack Fischer Gallery. Against the Grain: This two-person show features the work of Stephanie Metz and Kyong Ae Kim. Organic forms, unusual materials and process-oriented work create a dialog between the artists. Both undermine the structure of hardness by visually breaking it down in translucent layers or rendering it in soft materials. Tuesdays-Saturdays, 11 a.m.-5:30 p.m. Continues through Feb. 25. Free. 311 Potrero, San Francisco, 415-956-1178, jackfischergallery.com.

John Berggruen Gallery. The Human Form: Bringing together over 60 works by 20th century masters such as Henri Matisse, Pablo Picasso, Lucian Freud, Alberto Giacometti, Edward Hopper, Willem de Kooning, Gerhard Richter, Richard Diebenkorn, and Wayne Thiebaud, as well as leading contemporary artists George Condo, Cecily Brown, Joel Shapiro, Antony Gormley, Kiki Smith and Kehinde Wiley, *The Human Form* looks at the formal and conceptual ways that artists have approached the representation of the figure. Mondays-Saturdays, 10 a.m.-6 p.m. Continues through March 4. Free. 10 Hawthorne, San Francisco, 415-781-4629, berggruen.com.

Minnesota Street Project. Love & Kisses, George by Brigitte Carnochan: Themes+Projects presents, "Love & Kisses, George" by Brigitte Carnochan. This new series by Carnochan, was inspired by a set of found love letters written between 1929-1932. The exhibition contains platinum palladium photographs and collage. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Feb. 25. Free. themesandprojects.com/Home/. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

Mirus Gallery. Between our Eyes: Primarily working with polymer clay, Meredith Dittmar's human-animal-plant-energy relief-like amalgams contain threads of common elements and colors to express deep levels of union across themes of biology, technology, and consciousness. The characters are frequently involved in quiet expressive mo-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Art Gallery

ECHO POEMS

Feb. 18 - April 1, 11:30 a.m.-5:30 p.m., at Jack Fischer Gallery at the Minnesota Street Project, 1275 Minnesota St. Free; jackfischergallery.com.

An exhibition of collages by Bay Area artists Catie O'Leary and Vanessa Woods, this show highlights work by each artist, as well selections from their 6-year mail-art exchange and other collaborations. The title, "echo poems," refers to a Surrealist game in which participants paired words based on phonetic resonance rather than contextual meaning, thereby challenging rational associations. In a similar vein, both O'Leary and Woods combine disparate elements to create new associations that defy rational comprehension.

ments, or lounge facing an audience, sharing their inner space. Tuesdays-Fridays. Continues through March 3. Free. https://www.facebook.com/events/742632369217514/. 540 Howard, San Francisco, 415-543-3440, mirusgallery.com.

Ratio 3. Takeshi Murata: 1000 Years: Featuring six new computer-generated images printed on metallic paper and a continuous video animation, Takeshi Murata's latest exhibition presents idealized versions of familiar objects from the real world. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Feb. 25. Free. 2831 Mission, San Francisco, 415-821-3371, www.ratio3.org.

RayKo Photo Center. Rania Matar: "Becoming: Girls, Women and Coming of Age": Through this collection of portraits, Matar leads the viewer through many stages in the life of a woman. She photographs girls and young women from the US and from Lebanon, her country of origin. In a still-developing body of work, Matar has returned to re-photograph the young women in the same environment as they've aged. In the tradition of the Dutch photographer Rineke Dijkstra, she has used the element of time, and it charts the change of growing up. Tuesdays-Thursdays, 10 a.m.-10 p.m.; Fridays-Sundays, 10 a.m.-8 p.m. Continues through Feb. 21. 428 Third St., San Francisco, 415-495-3773, raykophoto.com.

Robert Koch Gallery. Alex Webb: La Calle: La Calle serves as a survey of photographs taken by Webb throughout Mexico from 1978 to 2007. Of the works Webb says, "We come from a culture that in its roots comes out of Protestantism, capitalism and individualism... Mexico's roots lie in Spanish Catholicism, the indigenous world and a communal culture. Mexican culture seems to embrace mystery." It is this mystery that has enabled Webb to clearly channel the lush and vivid colors of life in Mexico in his work, and which he often credits for inspiring him to shift from his more traditional black and white work, to the lush and deeply color-saturated street photography he is known for today. Tuesdays-Saturdays, 10:30 a.m.-5:30 p.m. Continues through Feb. 25. 49 Geary, San Francisco, 415-421-0122, kochgallery.com.

SOMArts Cultural Center. We're Still Working: The Art of Sex Work: A multidisciplinary group exhibition created by, and in celebration of, sex workers. Curated by Maxine Holloway, and Javier Luis Hurtado, Saturdays, 12-5 p.m.; Tuesdays-Fridays, 12-7 p.m. Continues through Feb. 25. Free. 934 Brannan, San Francisco, 415-863-1414, somarts.org.

Yerba Buena Center for the Arts. Lynn Hershman Leeson: Civic Radar: Lynn Hershman Leeson: Civic Radar is the only presentation in the Americas of this acclaimed retrospective that provides an overview of the Bay Area artist's revolutionary career from the 1960s to the present day. A pioneer of performance and conceptual art, Leeson has continually examined our relationship to technology. Tuesdays-Sundays. Continues through May 21. $12-$15. 701 Mission, San Francisco, 415-978-2787, ybca.org.

SATURDAY, FEB. 18

1AM Gallery. Family First: Agroup show featuring a collection of original artwork by 1AM artists, teachers, and muralists. The roster of artists for this show includes: Antoine, Camer1, Dorian Davies, Matthew Gregorio, Joker, Jose, Leon Loucheur, Maggie Wang, Nate1, Rob, Strider, and Mike Bam Tyau. Tuesdays-Saturdays. Continues through Feb. 23. Free. 1amgallery.com/exhibit/1am-family-group-show/. 1000 Howard, San Francisco, 415-861-5089, 1amsf.com.

Arc Gallery & Studios. Death of a Clown: Death of a Clown was inspired by the spooky, surreal quality of abandoned amusement parks such as the Six Flags New Orleans. Are these places truly abandoned? If not, who and what remains? Saturdays, 12-3 p.m.; Wednesdays, Thursdays, 1-6 p.m. Continues through March 4. Free. 1246 Folsom, San Francisco, 415-298-7969, arc-sf.com.

Don Soker Contemporary Art. Japanese Art of the 1970's and '80's: These works, in a variety of mediums, reflect the emergence of a new concept in modern Japanese art. Fridays, Saturdays, 12-6 p.m. Continues through Feb. 25. Free. 2180 Bryant St. #205, San Francisco, 415-291-0966, www.donsokergallery.com.

Embark Gallery. Get Lost: Inspired by philosopher Herbert Marcuse's notion of "the great refusal," Get Lost showcases contemporary takes on queer identity politics. . Artists: Simón Garcia-Minaur, Izidora Leber, Richard-Jonathan Nelson, and Courtney Trouble. Saturdays, Sundays, 12-5 p.m. Continues through March 4. Free. Fort Mason, Bldg. B, San Francisco, 323-868-1798, embarkgallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Fouladi Projects. Coming Clean San Francisco: A multi-media exhibition amplifying the intimate experience of homelessness through the artists' lens. Tuesdays-Saturdays, 6-8 p.m. Continues through Feb. 25. Free. fouladiprojects.com. 1803 Market, San Francisco, 415-621-2535, fouladiprojects.com.

FraenkelLAB. Jason Fulford: High Anxiety: A multi-part exhibition featuring 12 eclectic color photographs, a slideshow titled *33 Questions from a Mad-House,* and an installation for the artist's opening night performance. Jason Fulford is known for the playful, enigmatic quality of his photographs, books, and performances, which provide more questions than answers. Using subtle humor and open-ended narrative, Fulford's exhibition will explore the emotional state of the country and our communal feelings of anxiety. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10:30 a.m.-5:30 p.m. Continues through March 25. Free. 1632 Market, San Francisco.

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Gallery Wendi Norris. Eva Schlegel: Subverting Solidity: Eva Schlegel's new large and mid-scaled photographs depict the abstraction of architectural space. Minimal and ethereal, set mostly in tones of white, grey and black, these 18 images float the eye through physical environments in ways impossible in real time and space. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through March 18. Free. 161 Jessie, San Francisco, 415-346-7812, gallerywendinorris.com.

Gregory Lind Gallery. Jovi Schnell: Electric Space Gardeners: Large-scale canvases and works on paper that present a hybridized botanical world where the codes of nature, humanity, and technology flow freely. Jovi Schnell's imaginative interplay of amorphous flora, botanical shapes, and micro patterns offer speculations from a corpus of research that includes automatic gardens, plant physiology, herbariums, parallel plant species, and botanical folklore. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 11 a.m.-5:30 p.m. Continues through Feb. 18. Free. 49 Geary, San Francisco, 415-296-9661, gregorylindgallery.com.

Hashimoto Contemporary. Everything Must Go: A solo exhibition by Jeremiah Jenkins. Based in the San Francisco Bay Area, the artist introduces a brand new body of work for his first solo appearance in the gallery. Through Feb. 25. Free. 804 Sutter, San Francisco, 415-655-9265, hashimotocontemporary.com.

Hosfelt Gallery. Rina Banerjee: Human Likeness: Rina Banerjee fills the gallery with fantastical sculptures & paintings in an exhibition describing the human experience in an era of migration. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

Incline Gallery. Push/Pull: A two person show featuring the works of Laurel Shear and Melissa Wyman. For Push/Pull, Wyman shares a series of paintings titled Navigation Dynamics. Laurel Shear makes lush oil paintings that oscillate between abstraction and representation, allowing and encouraging the paint to become a part of the narrative. Saturdays, Sundays, 12-6 p.m.; Thursdays, Fridays, 6-9 p.m. Continues through March 4. Free. 766 Valencia, San Francisco, inclinegallerysf.com.

Jack Fischer Gallery. Against the Grain: This two-person show features the work of Stephanie Metz and Kyong Ae Kim. Organic forms, unusual materials and process-oriented work create a dialog between the artists. Both undermine the structure of hardness by visually breaking it down in translucent layers or rendering it in soft materials. Tuesdays-Saturdays, 11 a.m.-5:30 p.m. Continues through Feb. 25. Free. 311 Potrero, San Francisco, 415-956-1178, jackfischergallery.com.

John Berggruen Gallery. The Human Form: Bringing together over 60 works by 20th century masters such as Henri Matisse, Pablo Picasso, Lucian Freud, Alberto Giacometti, Edward Hopper, Willem de Kooning, Gerhard Richter, Richard Diebenkorn, and Wayne Thiebaud, as well as leading contemporary artists George Condo, Cecily Brown, Joel Shapiro, Antony Gormley, Kiki Smith and Kehinde Wiley, *The Human Form* looks at the formal and conceptual ways that artists have approached the representation of the figure. Mondays-Saturdays, 10 a.m.-6 p.m. Continues through March 4. Free. 10 Hawthorne, San Francisco, 415-781-4629, berggruen.com.

Minnesota Street Project. Love & Kisses, George by Brigitte Carnochan: Themes+Projects presents, "Love & Kisses, George" by Brigitte Carnochan. This new series by Carnochan, was inspired by a set of found love letters written between 1929-1932. The exhibition contains platinum palladium photographs and collage. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Feb. 25. Free. themesandprojects.com/Home/. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

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SUNDAY, FEB. 19

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Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

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Mirus Gallery. Between our Eyes: Primarily working with polymer clay, Meredith Dittmar's human-animal-plant-energy relief-like amalgams contain threads of common elements and colors to express deep levels of union across themes of biology, technology, and consciousness. The characters are frequently involved in quiet expressive moments, or lounge facing an audience, sharing their inner space. Tuesdays-Fridays. Continues through March 3. Free. https://www.facebook.com/events/742632369217514/. 540 Howard, San Francisco, 415-543-3440, mirusgallery.com.

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COMEDY

THURSDAY, FEB. 16

Bret Ernst: Thu., Feb. 16, 8 p.m.; Fri., Feb. 17, 8 & 10 p.m.; Sat., Feb. 18, 7:30 & 9:30 p.m., $22. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Comedy Returns to El Rio!: Stand-up every third Thursday of the month with Lisa Geduldig and guests. Third Thursday of every month, 8 p.m., $7-$20, koshercomedy.com. El Rio, 3158 Mission, San Francisco, 415-282-3325, elriosf.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish

House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

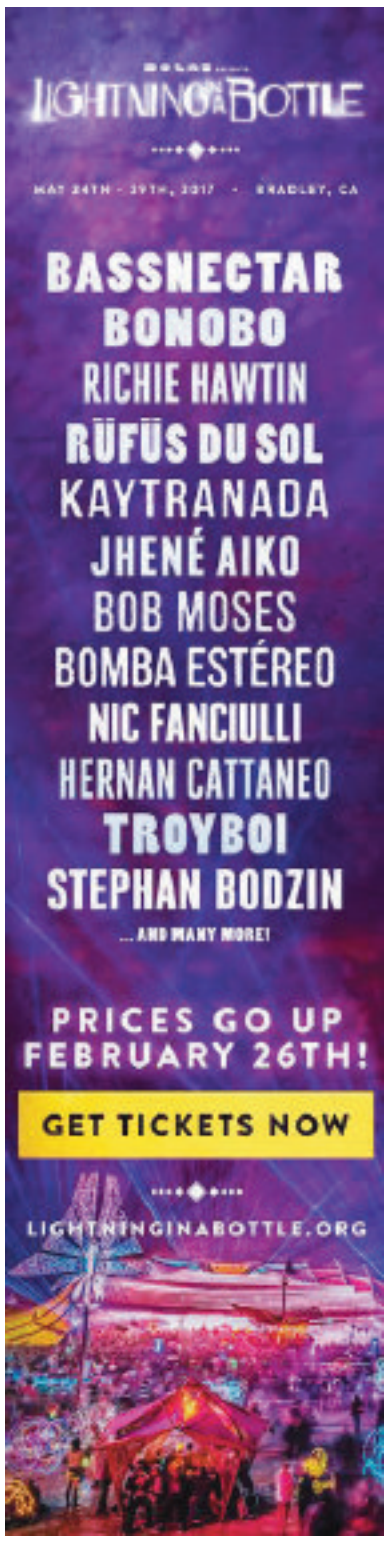
Sessions' Confessions: A Comedy Fundraiser for the SPLC: By the time February 16th rolls around, Unparalleled Bigot and Unofficial KKK Spokesman Jefferson Beauregard Sessions III will likely serve as Attorney General... which makes it the perfect time to raise money for an organization that actually has the power to bring him to his knees, the SPLC. Six of the Bay Area's finest Black, White, Jewish, Female, Brown & Self-loathing comedians will bravely share their Sessions confessions. Thu., Feb. 16, 7:30-9 p.m., $15, https://www.eventbrite.com/e/sessions-confessions-a-comedy-fundraiser-tickets-31614166824?aff=eac2. Cafe Du Nord, 2170 Market, San Francisco, 415-861-5016, www.cafedunord.com.

Speechless: Unprepared PowerPoint presentations by techie jesters. Third Thursday of every month, 7:30 p.m., $12-$20, speechlesslive.com. Public Works, 161 Erie, San Francisco, 415-932-0955, publicsf.com.

Stand Up for Refugees: A Comedy Benefit: The best comics in California (Comedy Central, NBC, Sketchfest) are coming together for a benefit for Afghani refugees at the world. Thu., Feb. 16, 8-10 p.m., $15, https://www.eventbrite.com/e/stand-up-for-refugees-a-comedy-benefit-tickets-31691589397?aff=es2. SOMA StrEat Food Park, 428 11th St., San Francisco, somastreatfoodpark.com.

Storking Comedy: Stand-Up at a Music Venue: Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.



FRIDAY, FEB. 17

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

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Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

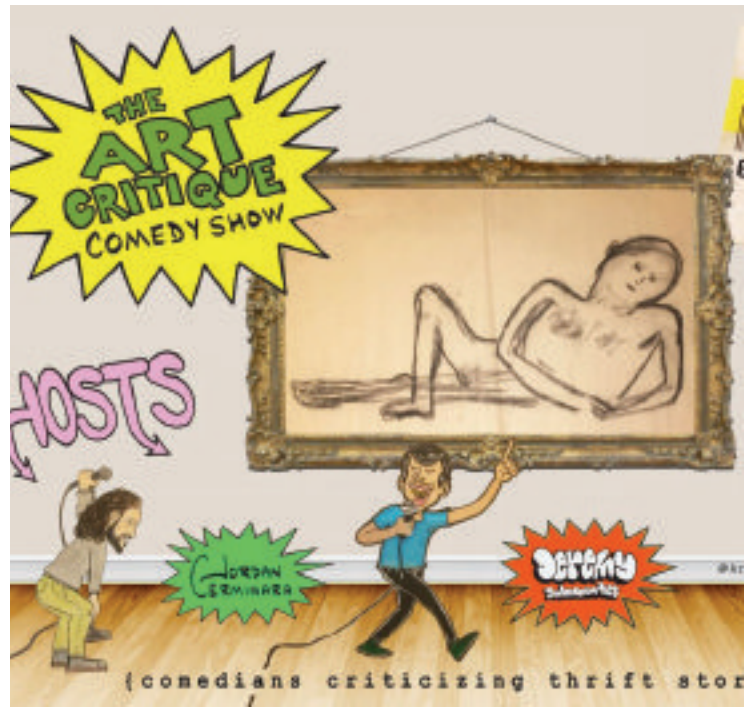
Earthquake: Fri., Feb. 17, 8 & 10:15 p.m.; Sat., Feb. 18, 7:30 & 9:45 p.m.; Sun., Feb. 19, 8 p.m., $25. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

Hand to Mouth: Thematic laffz bring the glorious light of comedy into the Cinecave every month. Third Friday of every month, 8:30 p.m., $10, handtomouthcomedy.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.



Comedy

THE ART CRITIQUE COMEDY SHOW

Feb. 17, 7 p.m. (gallery), 8 p.m. (show), at 111 Minna Gallery, 111 Minna St. $10 suggested donation; 111minnagallery.com

Jeremy Talamantes (Cobb's, SF Sketchfest) and Jordan Cerminara (Loony Bin) host stand-up comedians such as Luna Malbroux (Live Sex, Mapping Privilege) and headliner Rudy Ortiz (Punch Line, KNBR 1050). Featured thrift art will be on display during the 7 p.m. cocktail hour, before moving to the stage and behind performers during the 8 p.m. show. At the end of the show, all art will be raffled and auctioned off.

SATURDAY, FEB. 18

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Bret Ernst: Thu., Feb. 16, 8 p.m.; Fri., Feb. 17, 8 & 10 p.m.; Sat., Feb. 18, 7:30 & 9:30 p.m., $22. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Earthquake: Fri., Feb. 17, 8 & 10:15 p.m.; Sat., Feb. 18, 7:30 & 9:45 p.m.; Sun., Feb. 19, 8 p.m., $25. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup: A stand-up comedy show in the heart of San Francisco that features comedians from around the country as well as local rising stars. Saturdays, 8-9:30 p.m., $5. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

SUNDAY, FEB. 19

Earthquake: Fri., Feb. 17, 8 & 10:15 p.m.; Sat., Feb. 18, 7:30 & 9:45 p.m.; Sun., Feb. 19, 8 p.m., $25. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Shame: A Comedy Show That Costs Nothing But Remorse: Shame is a free monthly comedy show where comedians and storytellers come forth and bare their humiliating life experiences for your own enjoyment. Many of the stories have never been told before (and will probably never be told again). It's a chance to get a closer look at the hilarious, insanely embarrassing mistakes people have made. Third Sunday of every month, 8-10 p.m., Free, www.hotelutah.com/event/1410125-shame-comedy-show-san-francisco/. Hotel Utah, 500 Fourth St., San Francisco, 415-546-6300, hotelutah.com.

MONDAY, FEB. 20

Am I Rite?: Hosted by Corey Largent and Jules Posner. Third Monday of every month, 8:30 p.m., free, facebook.com/arewerite. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

Bakers Dozen Comedy Show: With Kekoa O'Brien and Anthony Medina. Third Monday of every month, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion — and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Jury Duty: It's your civic responsibility to enjoy Fun Times with Friends. Third Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Live at Deluxe: Monthly ha-has on Haight. Third Monday of every month, 9 p.m., free, facebook.com/LiveatDeluxe. Club Deluxe, 1511 Haight, San Francisco, 415-552-6949, clubdeluxe.co.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

TUESDAY, FEB. 21

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Milkin' It!: Local and national comics hosted by Jules Posner. Second and Third Tuesday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

Yum & Yummer: A Comedy Showcase: With Ruby Gill and Nicole Love. Third Tuesday of every month, 7 p.m., free, facebook.com/yummmer. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

WEDNESDAY, FEB. 22

Big Wednesday: Hosted by Jeremy Wheat. Last Wednesday of every month, 7 p.m., $8. Make-Out Room, 3225 22nd St., San Francisco, 415-647-2888, makeoutroom.com.

Classy Pants: Long-form improv comedy by Daniel Burt and Chrysteena Lairamore. Fourth Wednesday of every month, 9 p.m., $10-$20, facebook.com/ClassyPants. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans.

Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, https://www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Don't Watch This Show LIVE: Monthly sketch comedy program. Fourth Wednesday of every month, 8 p.m., $15, dwtslive.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Inside Baseball: Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Shit Talk: Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

The Tabernacle: A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

This Week's Show: Fresh standup from the best comics in the Bay Area and beyond at San Francisco's top sports bar and nightclub--all for less than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

Literary

KATIE KITAMURA

Feb. 16, 7:30-9 p.m., at Green Apple Books on the Park, 1231 Ninth Ave. Free; greenapplebooks.com

A story of intimacy and infidelity, *A Separation* is about the gulf that divides us from the lives of others and the narratives we create for ourselves. As the narrator reflects upon her love for a man who may never have been what he appeared, Katie Kitamura propels us into the experience of a woman on the brink of catastrophe. *A Separation* is a riveting stylistic masterpiece of absence and presence that will leave the reader astonished and transfixed.

LITERARY EVENTS

THURSDAY, FEB. 16

Book Talk and Signing with Ethel Rohan: Launch party for Ethel Rohan's debut novel, *The Weight of Him*. Ethel will read from the book and be in conversation with Edan Lepucki, followed by a Q&A and book signing. Thu., Feb. 16, 7:30 p.m., Free. The Booksmith, 1644 Haight, San Francisco, 415-863-8688, booksmith.com.

Ellen Klages: Inspired by the pulps, film noir, and screwball comedy, Passing Strange is a story as unusual and complex as San Francisco itself from World Fantasy Award winning author Ellen Klages. Klages is the author of *The Green Glass Sea*, which won the Scott O'Dell Award, and *White Sands, Red Menace*. Thu., Feb. 16, 6-7:30 p.m., Free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

Katie Kitamura: A Separation: A story of intimacy and infidelity, "A Separation" is about the gulf that divides us from the lives of others and the narratives we create for ourselves. As the narrator reflects upon her love for a man who may never have been what he appeared, Kitamura propels us into the experience of a woman on the brink of catastrophe. "A Separation" is a riveting stylistic masterpiece of absence and presence that will leave the reader astonished, and transfixed. Thu., Feb. 16, 7:30-9 p.m., Free. Green Apple Books on the Park, 1231 Ninth Ave., San Francisco, 415-742-5833, greenapplebooks.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, San Francisco, 415-771-1076, friendssfpl.org.

FRIDAY, FEB. 17

Charles Cumming: In *A Divided Spy*, a brilliant novel of modern espionage by N.Y. Times bestselling author Charles Cumming, MI6's Thomas Kell faces off against a handsome and charismatic Russian double agent. Cumming is the author of the first Thomas Kell book, A Foreign Country. Fri., Feb. 17, 6-7:30 p.m., Free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

MONDAY, FEB. 20

Poets!: Bimonthly poetry social with a featured reader followed by an open mic session. Third and First Monday of every month, 7 p.m., free. Bird & Beckett, 653 Chenery, San Francisco, 415-586-3733, birdbeckett.com.

TUESDAY, FEB. 21

Book Talk and Signing with Marc Bojanowski: From the author of *The Dog Fighter*, comes Journeyman, a tightly wound novel by Marc Bojanowski about dwelling, building, belonging, love, and the value of a place to call home. Tue., Feb. 21, 7:30 p.m., Free. The Booksmith, 1644 Haight, San Francisco, 415-863-8688, booksmith.com.

The WordParty: Open mic poetry with hosts Jennifer Barone and Ingrid Keir, plus music by Nova Jazz. Third Tuesday of every month, 8 p.m., donation, thewordparty.com. Viracocha, 998 Valencia, San Francisco, 415-374-7048, viracochasf.com.

Write Club: Writers spar in 7-minute bouts based on given themes. Hosted by Casey Childers and Steven Westdahl. Third Tuesday of every month, 8 p.m., $5-$10, 647-2888, writeclubsf.com. Make-Out Room, 3225 22nd St., San Francisco, makeoutroom.com.

WEDNESDAY, FEB. 22

Elinor Lipman: Elinor Lipman may have invented the genre of the screwball romantic comedy for our era, and in her newest novel, she is at her best. *On Turpentine Lane* is funny, poignant, and a little bit outrageous. Lipman is the author of ten novels, including *The View from Penthouse B*. Wed., Feb. 22, 6-7:30 p.m., Free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

MUSEUM EVENTS

THURSDAY, FEB. 16

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac,

Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Contemporary Jewish Museum. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo). The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

Thacher Gallery. The Depravities of War: Sandow Birk and the Art of Social Critique: Featuring Sandow Birk's monumental print series of the Iraq War alongside historical source materials, this exhibition celebrates the longevity and persuasive power of socially-engaged art. Birk's designs are exhibited with reproductions of Jacques Callot's 17th-century *Miseries of War* prints. Through Feb. 19, 12-6 p.m. Free. https://www.usfca.edu/thacher-gallery/depravities-of-war. 2130 Fulton St., San Francisco, 415-422-5555.

Yerba Buena Center for the Arts. Murmur Wall: Located by the YBCA steps at 701 Mission, this Future Cities Lab installation lights up as it incorporates local trending search engine results and social media postings. Onlookers can offer their own contributions, which feed into the data stream, light up the sculpture, and reflect the city's volatile internet habits. Through May 31. Free. 701 Mission, San Francisco, 415-978-2787, ybca.org.

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FRIDAY, FEB. 17

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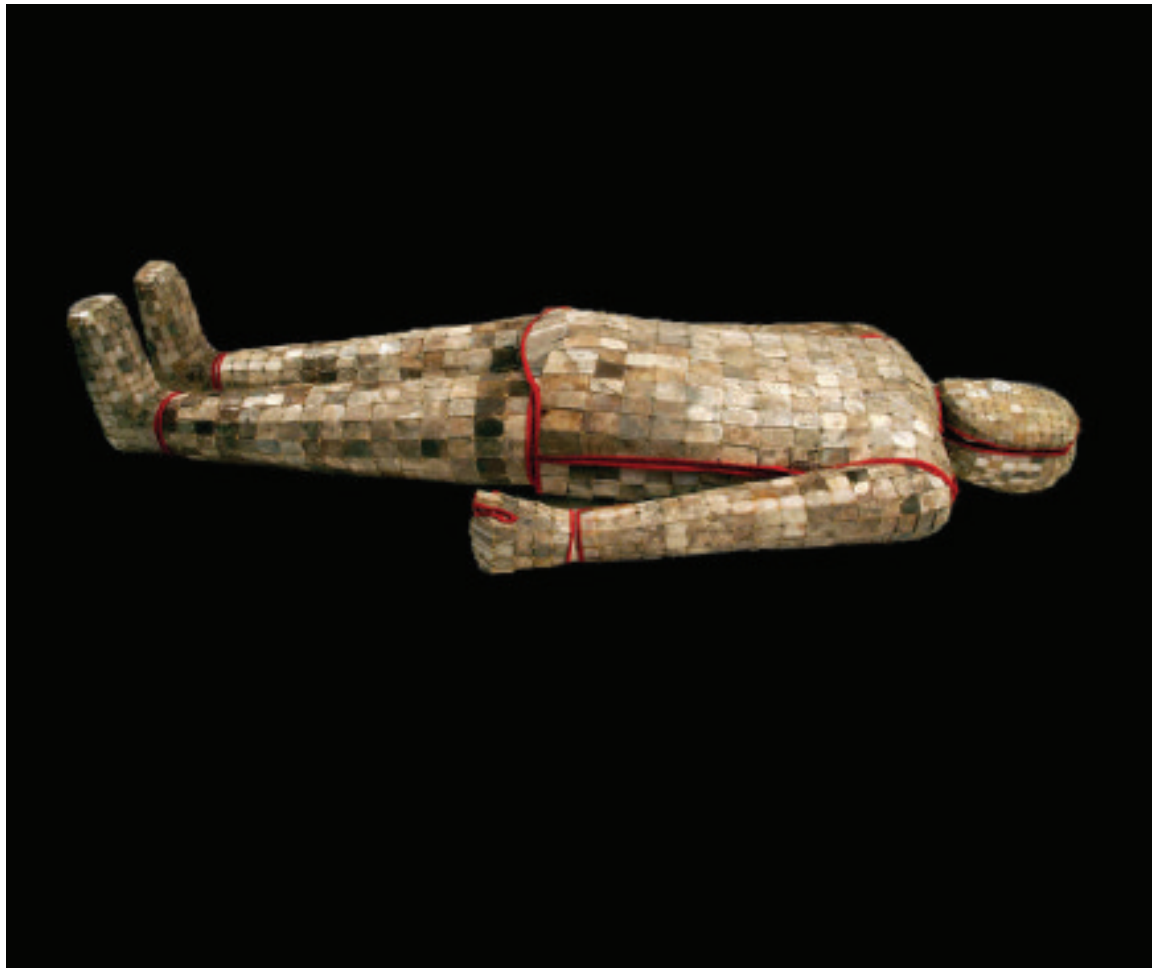

Museum Exhibit

TOMB TREASURES

Feb. 17 - May 28, at the Asian Art Museum, 200 Larkin St. $20; asianart.org

New discoveries from China's Han dynasty will be on view for the first time in the United States, including 160 rare selections from recent excavations, like a jade coffin, bronze bells, elaborate crafts, and more. Two thousand years after the Han dynasty's height, discoveries of royal tombs allow us to glimpse these extraordinary accomplishments firsthand. Emulating their grand palaces, Han royals built lavishly furnished tombs so that, in the afterlife, no need would go unmet. Daily utensils, kitchen vessels, royal symbols, weaponry, and even toiletries were all accounted for. And the nobility spared no expense preserving the tools of earthly pleasures — food, music, wine, sex — in anticipation of an afterlife to surpass this world.

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Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

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USS Hornet Museum. Living Ship Day: A monthly round of historical re-enactments, guest speakers, live bands, and naval nostalgia. Third Saturday of every month, 10 a.m.-5 p.m. Pier 3, Alameda Point, Alameda, 510-521-8448, uss-hornet.org.

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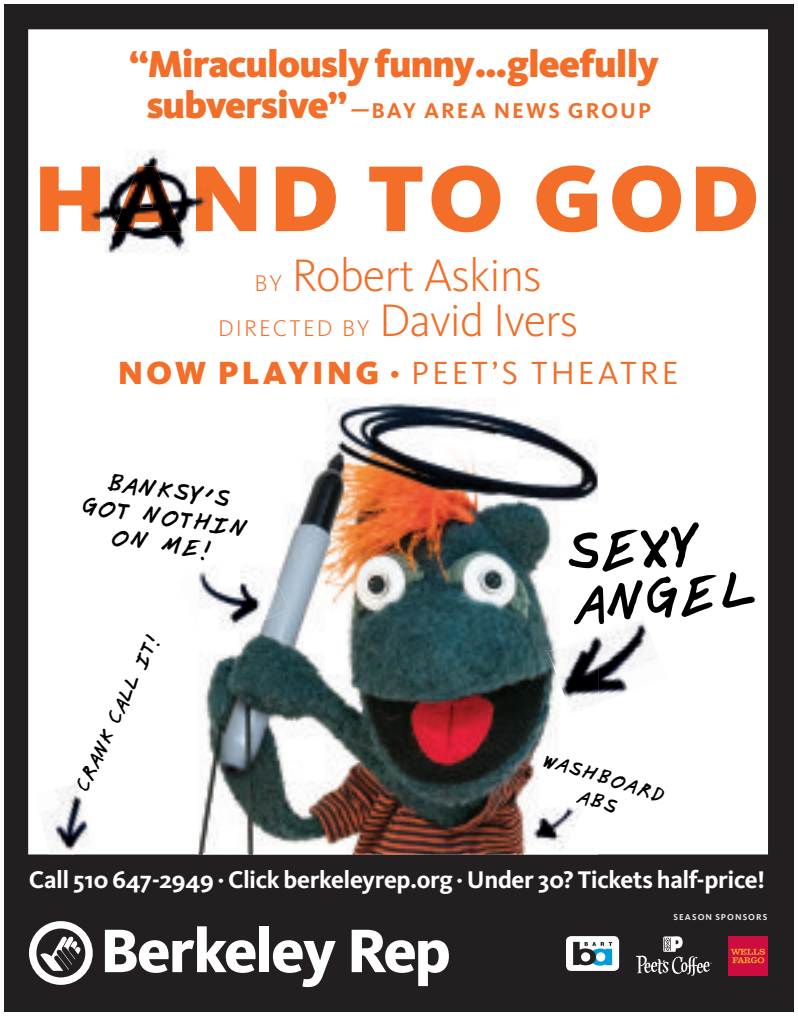

THEATER

THURSDAY, FEB. 16

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Daniel's Husband: Daniel and Mitchell enjoy life as the perfect couple. Perfect house, perfect friends. What isn't perfect is Daniel longs to be married. Mitchell does not. As their love story unfolds, these two men learn the consequences of their points of view. *Daniel's Husband* takes an unflinching look at how we choose to tie the knot. Or not. Wednesdays-Sundays. Continues through Feb. 26. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 415-861-8972, nctcsf.org.

Fun Home: Based on the acclaimed graphic novel by Alison Bechdel, Fun Home is the bold new Tony Award-winning Best Musical that introduces us to Alison at three different ages, revealing memories of her uniquely dysfunctional family – her mother, brothers and volatile, brilliant, enigmatic father – that connect with her in surprising new ways. Tuesdays-Sundays. Continues through Feb. 17, $44-$185. Curran Theatre, 445 Geary, San Francisco, 415-551-2000, shnsf.com.

Rent: A re-imagining of Puccini's La Bohème, *Rent* follows an unforgettable year in the lives of seven artists struggling to follow their dreams without selling out. With its inspiring message of joy and hope in the face of fear, this timeless celebration of friendship and creativity reminds us to measure our lives with the only thing that truly matters—love. Tuesdays-Sundays. Continues through Feb. 19, $25-$214. Golden Gate Theatre, 1 Taylor, San Francisco, 415-551-2000, shnsf.com.

SILENCE! The Musical!: SILENCE! The Musical tells the story of rookie FBI agent Clarice Starling as she matches wits with the brilliant but insane cannibal, Dr. Hannibal Lecter in order to catch the serial killer known as Buffalo Bill. Clarice faces her own demons—and a troupe of singing and dancing lambs—while racing against the clock to unlock Lecter's clues before another innocent girl is killed and skinned by Buffalo Bill. Thursdays, Fridays, 8 p.m.; Saturdays, 7 & 10 p.m. Continues through Feb. 25, $35-$55, www.silencethemusicalsf.com. Victoria Theatre, 2961 16th St., San Francisco, 415-863-7576, victoriatheatre.org.

A Thousand Splendid Suns: The epic story of three generations of Afghan women and their remarkable resilience, set amidst the war-torn streets of modern-day Kabul. Beautiful Laila, unmarried and pregnant, is forced to marry her older neighbor when her family and home are torn apart. After she forges an extraordinary and unlikely friendship with Mariam, her husband's first wife, the two women find the hope and strength to raise a new generation. Tuesdays-Sundays. Continues through Feb. 26, $25-$125. Geary Theater, 415 Geary St., San Francisco, 415-834-3200, www.galleryatthegeary.com.

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Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., $34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

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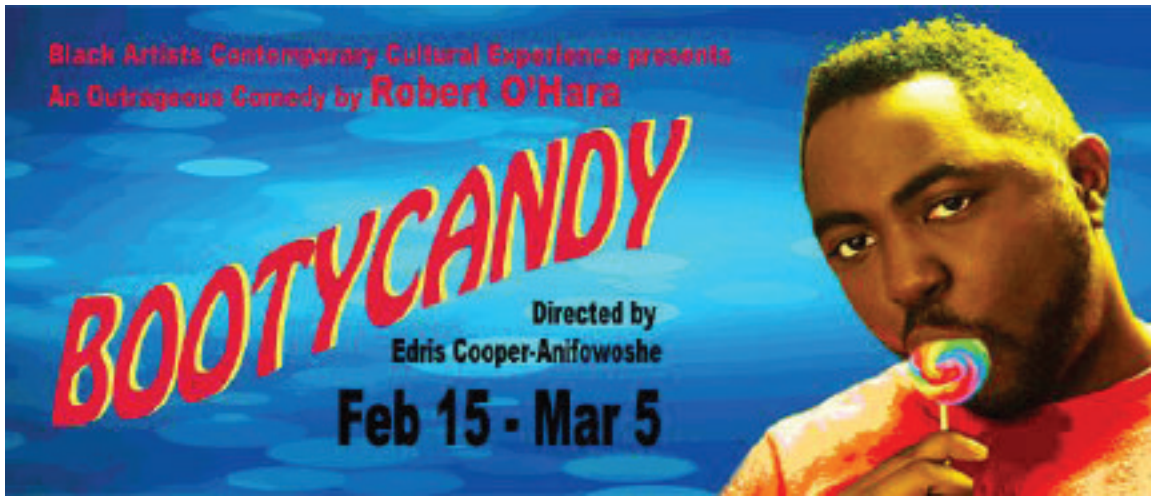
SILENCE! The Musical!: SILENCE! The Musical tells the story of rookie FBI agent Clarice Starling as she matches wits with the brilliant but insane cannibal, Dr. Hannibal Lecter in order to catch the serial killer known as Buffalo Bill. Clarice faces her own demons—and a troupe of singing and dancing lambs—while racing against the clock to unlock Lecter's clues before another innocent girl is killed and skinned by Buffalo Bill. Thursdays, Fridays, 8 p.m.; Saturdays, 7 & 10 p.m. Continues through Feb. 25, $35-$55, www.silencethemusicalsf.com. Victoria Theatre, 2961 16th St., San Francisco, 415-863-7576, victoriatheatre.org.

A Thousand Splendid Suns: The epic story of three generations of Afghan women and their remarkable resilience, set amidst the war-torn streets of modern-day Kabul. Beautiful Laila, unmarried and pregnant, is forced to marry her older neighbor when her family and home are torn apart. After she forges an extraordinary and unlikely friendship with Mariam, her husband's first wife, the two women find the hope and strength to raise a new generation. Tuesdays-Sundays. Continues through Feb. 26, $25-$125. Geary Theater, 415 Geary St., San Francisco, 415-834-3200, www.galleryatthegeary.com.

SUNDAY, FEB. 19

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Daniel's Husband: Daniel and Mitchell enjoy life as the perfect couple. Perfect house, perfect friends. What isn't perfect is Daniel longs to be married. Mitchell does not. As their love story unfolds, these two men learn the consequences of their points of view. *Daniel's Husband* takes an unflinching look at how we choose to tie the knot. Or not. Wednesdays-Sundays. Continues through Feb. 26. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 415-861-8972, nctcsf.org.



Theater

BOOTYCANDY

Feb. 19 - March 5, at Brava Theater Center, 2781 24th St. $20-$40; brava.org.
Robert O'Hara's semi-biographical subversive comedy *Bootycandy* follows the story of Sutter as he embarks on an outrageous odyssey through his boyhood home, his church, dive bars, motel rooms, and even nursing homes, in a kaleidoscope of meta-theatrics that weaves a portrait of growing up Black and gay in America. Unfolding in a series of short scenes, sermons, and sketches, *Bootycandy* interrogates the intersection of Blackness, queerness, and artistry.

Rent: A re-imagining of Puccini's La Bohème, *Rent* follows an unforgettable year in the lives of seven artists struggling to follow their dreams without selling out. With its inspiring message of joy and hope in the face of fear, this timeless celebration of friendship and creativity reminds us to measure our lives with the only thing that truly matters—love. Tuesdays-Sundays. Continues through Feb. 19, $25-$214. Golden Gate Theatre, 1 Taylor, San Francisco, 415-551-2000, shnsf.com.

A Thousand Splendid Suns: The epic story of three generations of Afghan women and their remarkable resilience, set amidst the war-torn streets of modern-day Kabul. Beautiful Laila, unmarried and pregnant, is forced to marry her older neighbor when her family and home are torn apart. After she forges an extraordinary and unlikely friendship with Mariam, her husband's first wife, the two women find the hope and strength to raise a new generation. Tuesdays-Sundays. Continues through Feb. 26, $25-$125. Geary Theater, 415 Geary St., San Francisco, 415-834-3200, www.galleryatthegeary.com.

The Waiting Period: An unrelenting look at a ten-day period in Brian Copeland's life—the mandatory ten-day waiting period before he could lay his hands on the newly purchased gun with which he planned to take his own life. Even in the midst of this tragedy, however, his wonderful sense of the comedy of life does not desert him (how much should he spend on the gun?), indeed serves him insidiously well as a buffer against the grim reality of his intention. Sundays, 5:30 p.m. Continues through March 26, Free. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

MONDAY, FEB. 20

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

TUESDAY, FEB. 21

A Thousand Splendid Suns: The epic story of three generations of Afghan women and their remarkable resilience, set amidst the war-torn streets of modern-day Kabul. Beautiful Laila, unmarried and pregnant, is forced to marry her older neighbor when her family and home are torn apart. After she forges an extraordinary and unlikely friendship with Mariam, her husband's first wife, the two women find the hope and strength to raise a new generation. Tuesdays-Sundays. Continues through Feb. 26, $25-$125. Geary Theater, 415 Geary St., San Francisco, 415-834-3200, www.galleryatthegeary.com.

WEDNESDAY, FEB. 22

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Daniel's Husband: Daniel and Mitchell enjoy life as the perfect couple. Perfect house, perfect friends. What isn't perfect is Daniel longs to be married. Mitchell does not. As their love story unfolds, these two men learn the consequences of their points of view. *Daniel's Husband* takes an unflinching look at how we choose to tie the knot. Or not. Wednesdays-Sundays. Continues through Feb. 26. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 415-861-8972, nctcsf.org.

A Thousand Splendid Suns: The epic story of three generations of Afghan women and their remarkable resilience, set amidst the war-torn streets of modern-day Kabul. Beautiful Laila, unmarried and pregnant, is forced to marry her older neighbor when her family and home are torn apart. After she forges an extraordinary and unlikely friendship with Mariam, her husband's first wife, the two women find the hope and strength to raise a new generation. Tuesdays-Sundays. Continues through Feb. 26, $25-$125. Geary Theater, 415 Geary St., San Francisco, 415-834-3200, www.galleryatthegeary.com.

The 'L' in Tech

This year's Lesbians Who Tech summit promises to be more political than ever.

By Elizabeth Costello

Courtesy of Lesbians Who Tech SF Summit

The Castro Theatre is about to be overrun by brainy lesbians.

An estimated 2,200 queer women with programming skills will soon attend the fourth annual Lesbians Who Tech + Allies Summit — four days of workshops, talks, and happy hours focused on strengthening a community that has power and wants to share it for the good of all.

Founder Leanne Pittsford created the organization in 2012 in response to a lack of lesbian representation in the activist community that had gathered to dismantle Proposition 8.

"I found that the LGBT movement tended to be overwhelmingly male and White," she says. "I was on the board of Equality California, and [I felt that] our niche was missing."

Acknowledging that her work overlaps with broader feminist issues such as pay equity, Pittsford emphasizes that she sought to create an organization of "specific value" to the lesbian community. The impact of income inequality is felt more keenly when a couple is two women, and that is just scratching the surface of what makes lesbian reality a good starting point for discussions of equity and human rights.

"I lost sleep about our name, but I wanted to take back the word 'lesbian,' " she says. "Ninety-seven percent of Google hits on that word relate to pornography. I wanted to honor our history and our future."

Before establishing Lesbians Who Tech, Pittsford founded and led Start Somewhere, a design and technology agency supporting social service organizations. She knew firsthand that the tools of the digital economy need not be restricted to "brogrammers" and those solely interested in the bottom line. Although tech companies often position themselves as socially progressive, the culture of Silicon Valley remains largely White, straight, and male. Pittsford felt there were more lesbians working in tech than she was meeting in her work with either Start Somewhere or Equality California, and she wanted to help them meet one another.

After organizing happy hours in San Francisco and tapping the international lesbian geek scene online, Pittsford realized she was onto something big. The first LWT Summit in San Francisco in 2014 drew 800 people, and the organization now has more than 20,000 members worldwide. There have since been three summits in New York, and future ones are planned for Paris, Mexico City, and Singapore.

Lesbians Who Tech grew rapidly and organically because Pittsford kept asking members what kinds of programs were most important to them. While they liked happy hours, they wanted ways to help the next generation build tech skills and to increase visibility of lesbians working in related fields. As a result, the organization offers coding scholarships and programs such as "Bring a Lesbian to Work Day" — an opportunity for a mentor to be shadowed for a day by a young person interested in their career.

Lesbians Who Tech SF Summit
Feb. 23-26, at the Castro Theater, 429 Castro St., $349–$599, with scholarships available, and free live-streaming, lesbianswhotech.org/sanfrancisco2017/#register

In 2014, the White House invited Lesbians Who Tech to help organize an LGBTQ technology summit. Led by the Obama administration's chief technology officer, Megan Smith, the gathering focused on addressing complex societal problems with analytical tools.

"A lot of public data exists on the environment and climate, but it isn't readily accessible," says Google's Lauren Joyce, whose White House group focused on climate change. Joyce emphasized the importance of "democratizing the data" as a means to support environmental advocacy efforts. How the broad dissemination of information might affect policy and ultimately make change on the ground remains to be seen. Still, the White House gathering served a democratizing purpose by acknowledging the role the LGBTQ community can play in bringing tech tools to service of the greater good.

Our current president is not likely to edit an issue of *Wired* — as Barack Obama did last November — and Lesbians Who Tech isn't waiting for an invitation from the current administration. Rather, they are stepping up in the name of galvanizing the resistance.

Although the digital director of Hillary for America presented at last fall's summit in New York, the conference related overall more to personal and business development. The S.F. gathering, by contrast, has an explicitly political emphasis. "Technology + The Resistance" is ranked first among the topics the summit will address, and "Healing + Community" also makes the list. A recent announcement previewing the summit's agenda didn't mince words.

"After the election, we regrouped," it said. "We reached out to leaders who are rising up and using tech to lead the fight on issues of reproductive rights, LGBTQ rights, systemic racism and sexism, and more issues at the intersection of power and freedom."

The keynote speakers hail from a range of organizations working at that intersection, from the National Center for Lesbian Rights and Planned Parenthood to NPR and Twitter. Madame Gandhi, a former drummer for British rapper M.I.A., will speak about music-making as an act of liberation. Another speaker, J. Bob Alotta of the Astraea Lesbian Foundation for Justice, has titled her talk, "Welcome to the Resistance." Speaking at the Women's March on Washington, Alotta invoked the human capacity for radical love, encouraging people to "step past the easy, the scripted, the societally sanctioned, the familiar, the safe notions of love, and let us choose the pathway to not only the greatest possibility but the greatest reward."

The idea that technology can change the world for the better is part of the anti-establishment myth of the technology establishment, and that myth should be examined closely. But putting tools for economic advancement and social organizing in the hands of the historically marginalized might just lead to critical change. Lesbians Who Tech is helping redistribute the wealth generated by the digital economy and "creating value" for people who care about one another and the greater good, and that sounds utterly righteous.

feedback@sfweekly.com

The 2017 Esseffies

Now 110 percent politics-free.

By Sherilyn Connelly

How much should politics and entertainment intersect? The people who voted a talentless celebrity into the most powerful political office in the world say it shouldn't at all, and they'll no doubt foam at the mouth if any of those Hollywood elitists at the Little Gold Statue Awards the Sunday after next suggest that compassion for other human beings is a good thing. So, to be respectful of all those delicate Twitter egg avatars, we present the Fourth Annual Esseffies, guaranteed to be devoid of any political content whatsoever. (If anyone tells you they found politics in this article, just shout, "*Fake news!*")

Best Musical Moment to Die For: "All Night," *Lemonade*

Not just a collection of songs from Beyoncé's album of the same name, 2016's best movie has more indelible imagery in its first five minutes than in any blockbuster this year you could care to name. The best song is "Daddy Lessons," and the political climax is the closer "Formation," but the *emotional* climax is the penultimate "All Night," which achieves apotheosis with the horn line in the chorus. Music critic Jim Connelly — of my venerable Connelly family of pop-culture obsessives — describes it like so: "The whole back half of that first chorus after the drums kick in is like the perfect mash-up of a dozen genres, and that horn line is a joyous celebration of that mash-up." A year of seemingly unrelenting darkness also created a moment of pure transcendence.

Bestest Elvis Bestie: Jerry Schilling, Evidently

The second-best movie about the famous meeting between a king and a president, *Elvis & Nixon* is not-so-stealthily about how executive producer Jerry Schilling was Elvis' one and only real friend. To be fair, Schilling was in the room where it happened, but he also makes the movie (and the extras on the Blu-ray) spend far too much time on the least interesting person in that room.

Most Unintentionally Optimistic Film: *The Purge: Election Year*

Speaking of presidents, when the blond lady candidate tells the White supremacist male candidate, "I am gonna beat the shit out of you on Election Day" — and she does — it's like a peek into a universe where things make a little sense.

Best Pwnage of Dumb Boys, Episode II: The Failed Boycott of *Rogue One: A Star Wars Story*

In these uncertain times, there are only two things we can count on: new Star Wars movies every year, and (mostly) straight White men finding reasons to get upset about those movies, sight unseen. In 2015, it was men's rights activists boycotting *The Force Awakens* because its new heroes, Rey and Finn, were female and Black, respectively. This time around, White supremacists decided the as-yet-unseen Rogue One was "too politicized," and more specifically "anti-Trump," so they started the #DumpStarWars hashtag. Hey, maybe that's why *Rogue One* only grossed half as much as *The Force Awakens*! (It's really not.)

Worst Poster for a Good Movie: *Embers*

Claire Carré's thoughtful science-fiction film about the aftermath of a virus that destroys humanity's ability to create or retain memories was always going to be a hard sell, but that doesn't excuse the poster: The top half is gray sky with burnt roof shingles jutting into the frame, and the bottom half is a closeup of the bottom half of actress Greta Fernández's face. The overall design kinda sorta ties into themes of identity — if you squint and use your imagination — but *Embers* deserved better than "Lookit this sexy girl's disembodied lips!"

Scariest Reminder That We're Even Closer to Annihilation Than You Think: *Command and Control*

Robert Kenner's gripping documentary based on Eric Schlosser's nonfiction book about the numerous times nuclear weapons almost detonated was troubling enough *before* the Predator-in-Chief put blithering nincompoop Rick Perry in charge of our 70,000-warhead arsenal, and then swore to expand that arsenal. It's dumb luck that none of them went off before, and soon all that will be left is the dumb.

Best Action Film of the Year by the Best Action Director of the Year: Justin Lin, *Help*

Lin's *Star Trek Beyond* may have been the first real *Trek* film since 2002, and the first truly good once since 1996, but Lin's true achievement was his five-minute *Help*. Produced for the free Google Spotlight Stories virtual reality app, the $15 you'll spend on its reusable cardboard viewer in order to watch this thrilling, immersive story of an alien invasion properly on your phone will be your best entertainment value.

The One-And-Done-Club of 2016

Human languages are capable of amazing, poetic combinations of words, and yet the trend continues for single-word titles that tell you nothing about the film. 2016's list of often-witless brevity includes but is not limited to *Admiral, Aferim!, Allied, AmeriGeddon, Anesthesia, Anonymous, Anthropoid, Aquarius, Argentina, Arrival, Anthropoid, Believe, Blackway, Cameraperson, Chevalier, Christine, Clown, Compadres, Creepy, Dancer, Dangal, Deadpool, Demolition, Demon, Denial, Desierto, Dheepan, Dough, Elle, Embers, Equals, Equity, Evolution, Fences, Flowers, Francofonia, Genius, Ghostbusters, Gleason, Goat, Greater, Gurukulam, Help, Hockney, Honeyglue, Incarnate, Indignation, Inferno, Ixcanul, Jackie, Julieta, Keanu, Kicks, Krisha, Lamb, Lion* (together at last!), *Lolo, Loving, Magnus, Marguerite, Master, Masterminds, Moana, Mojave, Moonlight, Morgan, Neruda, Nerve, Never, Newtown, Nuts!, Ovation!, Passengers* (not *Passengers!, sadly*), *Paterson, Pearl, Pet, Piper, Race, Rams, Regression, Reparation, reVISIONS, Risen, Rustom, Satanic, Seasons, Sing* (feature film), *Sing* (short film), *Sky, Slash, Snowden, Sold, Southbound, Storks, Sully, Summertime, Tanna, Tallulah, Te3n, Temps, Three, Tickled, Tikkun, 31, Tower, Trapped, Trolls, Tunnel, Undrafted, Unsullied, Victor* (not to be confused with the 2014 *Viktor*), *Viktoria* (not to be confused with either the 2015 movie *Victoria* or the 2016 television series *Victoria*), *Viva, Voiceless, Weiner, Yosemite*, and *Zootopia*.

This year's special mention for No Fucks Given is once again a Bollywood import, Trivikram Srinivas's *A Aa*.

The One-And-Done-Club of 2016, Definite Article Branch

Some movies wanted you to know that they were not just about the thing, but about a specific instance of that thing, such as *The Accountant, The Ardennes, The BFG, The Boss, The Boy* (not to be confused with either 2015's *The Boy* nor 2016's *The Boy and the Beast*) *The Bronze, The Choice, The Club, The Congressman, Les Cowboys* (close enough), *The Darkness, The Dressmaker, The Duelist, The Fits, The Forest, The Handmaiden, The Hollars, The Hollow, The Idol, The Incident, The Infiltrator, The Innocents, The Intervention, The Invitation, The Land, The Lobster, The Meddler, The Mermaid, The Monster, The Romans, The President, The Similars, The Shallows, The Take, The Treasure, The Uncondemned, The Unknowns, The Wailing, The Wave, The Witch*, and *The Witness*. Special commendation to *A War* for going the indefinite route.

The "Why the Do You Even Still Have a Career?" Award: Mel Gibson

There's a school of thought that the director of the Best Picture-nominated *Hacksaw Ridge* should be forgiven for the horrible things he's said and done — the virulent racism, or the domestic violence against the mother of his child, whom he told "fucking deserved it" after he broke her teeth — because he was drinking. Producer Dean Devlin also recently said this charming man will say anything just to be shocking "whether he believes it or not, and that "nothing makes him happier than seeing your jaw drop." Aww, he's just a lil stinker! Put another way, Mel Gibson is an abusive, anti-Semitic drunkard who can commit heinous acts and say fucked-up shit just to get a rise out of people without suffering any lasting consequences because he's a powerful White man. To hell with him and his stupid bearded face.

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The Status of Sex in the States

With another crazy-pants executive order constantly in the works, it's easy to get bogged down and feel hopeless.

But always remember: This is a tactic of fascism — and if we lose our resilience and optimism, we lose everything. None of us can save the world on our own. Instead, it's vital that each of us double down on what we know we can do. Focus on the issues that you have some sway and influence over, and fight like hell to make a difference.

The first legislative sessions of the year are underway, and executive orders aside, there is a lot to be concerned about beyond what King Baby is doing in Washington. Here is a short list of incoming legislation — some bad, some good — that will affect communities that do sex work.

"Porn is a Public Health Crisis" legislation

The Republican Party declared this nonsense as part of its platform during the last election. Resolutions have already passed in Utah and Virginia, and 23 states are in the process of introducing similar legislation, backed by moral crusaders and pseudo-scientists.

Prop. 60, Part 2: Mormon-style

Utah State Sen. Todd Weiler has drafted a piece of legislation reminiscent of California's recently defeated Proposition 60, which would allow citizens to sue adult-film workers for damages. This bill claims — as all good infringements on free speech do — to be a mechanism for protecting children. But just like Prop. 60, it would mostly be a legal mechanism to harass and prosecute adult-film workers.

Porn-blocking software mandates

South Carolina has introduced legislation to place software on every computer sold in the state to block access to adult content. Utah just won't quit, and may soon block adult content from cellphones as well. In the South, consumers *could* opt out of the mandate for a $20 fee, but the software could also block access to LGBT and sexual health resources, contributing further to the lack of education around sexuality that plagues our country.

The Live Free or Die State studies sex work

New Hampshire State Rep. Elizabeth Edwards — who, last year, drafted HB 1614, a bill that would have decriminalized sex work — is seemingly unfazed by her last bill's defeat and back for more. She recently introduced HB 287, which would establish a commission to study sex work and, ideally, the affects of criminalizing it. Edwards' original bill focused specifically on studying decriminalization, but once it was sent to committee, other legislators (including her co-sponsor) wanted to broaden the scope to include perspectives on trafficking and exploitation.

The current draft of the legislation demands that almost 20 representatives — rather than the recommended six from the House and Senate — be part of the commission, including representatives from law enforcement as well as from anti-trafficking organizations. The commission would also include two current or former sex workers, as well as perspectives from the ACLU, Amnesty International (which recommends worldwide decriminalization of sex work), the New Hampshire HIV Task Force, and the transgender rights community.

Decriminalizing HIV

Finally, right here in California, our former San Francisco supervisor and now state senator, Scott Wiener, has joined forces with Equality California to introduce a bill to modernize California laws that criminalize and stigmatize people living with HIV. Current laws criminalizing HIV were passed decades ago at the height of the AIDS epidemic, informed by fear and ignorance about the virus and its transmission.

Photograph by Isabel Dresler/isabeldresler.com

"Modern treatments can reduce risk of transmission to nearly zero, yet state laws concerning HIV remain mired in the 1980s," Wiener's staff said in a press release. "This legislation will amend California's HIV criminalization laws to make them consistent with laws involving other serious communicable diseases."

As much as I would love to be a crusader for every single issue, I can do the most good in the spaces I am already active in. I encourage each and every one of you to do the same. Whether it's reproductive rights, immigration, racism, health care — or, in my case, sex work and LGBT issues — find your niche and get involved. We are all counting on each other to survive this hijacking of our country.

Don't let all of this overwhelm you. Let it motivate you to kick some ass. Yes, there is much to fear, but also much to celebrate, and so much more to accomplish.

TheWhoreCast@gmail.com

The Lure

The Lure

Not rated.

Opens Friday at the Roxie Theater.

There's always a cultural barrier with foreign films, especially in unfamiliar languages, but nothing screams "inside baseball" quite like this phrase in the synopsis of Agnieszka Smoczyńska Polish horror-musical *The Lure*: "a pair of carnivorous mermaid sisters are drawn ashore in an alternate '80s Poland." It goes on to describe the setting as a "half-glam, half-decrepit fantasy world of Smoczyńska's imagining," giving further warning to those who might otherwise expect a horror-musical about carnivorous mermaids to double as a neo-realist portrait of Raczyński-era Poland. The sisters in question are the predictably nubile Silver (Marta Mazurek) and Gold (Michalina Olszanska), who can switch between aquatic and bipedal modes — although their lack of genitalia in the latter is a major plot point. They become the toast of alternate-Poland's nightlife after joining the act of fading cabaret star Wokalistka (Kinga Preis), though complications arise when Silver falls in love with fish-averse towhead Mietek (Jakub Gierszal), while Gold chooses to follow her carnivorous instincts. A picture as gleefully sleazy as *The Lure* should be a lot more fun than it actually is, but it's safe bet that the Polish equivalent of "and then the sisters lez out" was in the original pitch — and that's more than enough for some viewers, no matter their country of origin.

Sherilyn Connelly

A Cure for Wellness

Rated R.

Opens Friday at the AMC Van Ness 14.

The real and the horribly real merge — or, rather, are submerged — in Gore Verbinski's watery thriller, *A Cure For Wellness*. Every time the plot advances, it does so in baths, fountains, subterranean grottos, even a fishbowl. Dane DeHaan is Lockhart, an ambitious financial analyst who's about to drown in all of this liquid symbolism. His firm sends him to a Swiss spa in order to retrieve a board member who has renounced his capitalist past. Unfortunately for Lockhart, the head doctor at this particular sanatorium is Jason Isaacs (previously seen onscreen as Harry Potter villain Lucius Malfoy). As Dr. Volmer — almost Voldemort — Isaacs is a menacing presence even when standing perfectly still. His impeccable posture coils up like a starving eel ready to strike — and there are eels everywhere in this posh place. The director, however, is less interested in letting these heavy-handed Freudian references sink in than he is in spelling out exactly what they mean. When a teenage girl menstruates for the first time in a pristine pool, a frenzied mass of wobbly bodied eels suddenly appears to encircle her. They're a sign of sexual predation to come. But the creepiness quickly evaporates when the filmmakers construct a silly, eely mythology inside of what looks to be Young Frankenstein's abandoned laboratory. *A Cure for Wellness* is a sodden fairy tale, a version of Thomas Mann's *The Magic Mountain* without any magic.

Jeffrey Edalatpour

Noise Pop 25

Opens Friday at the Roxie Theater, Alamo Drafthouse New Mission Theater, the Artists' Television Access, and the Swedish American Hall.

Though it leans much heavier on the pop than the noise — still no Merzbow this year! — S.F.'s annual festival of all things music and music-related celebrates the quarter-century mark with a slate of interesting films playing at the Roxie Theater, Alamo Drafthouse New Mission Theater, the Artists' Television Access, and the Swedish American Hall. The opening night film, *Hired Gun,* is of the "people you've heard but never heard of" genre exemplified by *Twenty Feet from Stardom* and *The Wrecking Crew*, this time focusing on the not-famous session and touring musicians who played with megastars from the late 1970s onward. It's primarily about hard rock and heavy metal, so while it's overwhelmingly about White men in black T-shirts, at least it's Generation X nostalgia rather than Boomer nostalgia, meaning no recent rock-doc fixture Danny Fields. Also Fields-free is the more Boomer-oriented (but also more pleasant) *Ticket to Write*, which reminisces about the heyday of rock magazines such as *Creem*, *Crawdaddy*, and *Trouser Press*. Meanwhile, *The Art of Listening* purports to look at the science behind the recorded music, and while it spends perhaps a bit too much time on guys with acoustic guitars, the ambient score by Christopher Willits of the sadly dormant drone duo Stars of the Lid is worth the price of admission. ***SC***

FILM SHOWTIMES

Alamo Drafthouse. *OJ: Made in America*: It is the defining cultural tale of modern America - a saga of race, celebrity, media, violence, and the criminal justice system. And two decades after its unforgettable climax, it continues to fascinate, polarize, and develop new chapters. Sat., Feb. 18, 11 a.m. *I Heart Huckabee's*: A pair of existential detectives played by Dustin Hoffman and Lily Tomlin are hired to find the meaning of life for a trio of clients: an obsessive anti-petroleum firefighter (Mark Wahlberg), a distraught environmentalist (Jason Schwartzman) and a bored corporate spokes model (Naomi Watts). Metaphysical screwball comedy ensues. Mon., Feb. 20, 10:15 p.m. *A Clockwork Orange*: Based on Anthony Burgess's disturbing novel about England in the totalitarian future, Malcolm McDowell portrays Alex, a Beethoven-loving, head-bashing punk who leads his gang of droogs on ultra-violent assaults--until he is captured by authorities and subjected to nasty behavior-modification therapy. Tue., Feb. 21, 7 p.m. 2550 Mission St, San Francisco, 415-549-5959, https://drafthouse.com/sf/theater/new-mission.

Artists' Television Access. Other Cinema: An ongoing series of experimental cinema. Saturdays, 8:30 p.m. $7. 992 Valencia, San Francisco, 415-824-3890, atasite.org.

Balboa Theatre. Balboa Classics: Classic movies every week. Thursdays, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Castro Theatre. *Jackie*: The acclaimed portrait of one of the most important and tragic moments in American history, as seen through the eyes of the iconic First Lady, then Jacqueline Bouvier Kennedy (Oscar nominee Natalie Portman). Placing us in her world during the days immediately following her husband's assassination, we see the First Lady as she fights to establish her husband's legacy and the world of "Camelot" that she created and loved so well. Tue., Feb. 21, 4, 6:15 & 8:30 p.m. 429 Castro, San Francisco, 415-621-6120, castrotheatre.com.

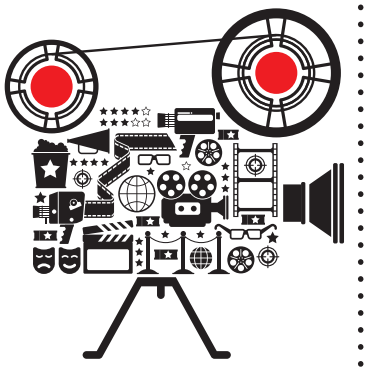
Clay Theatre. *Harold and Maude*: Cult comedy about an anything-for-a-thrill septuagenarian (Ruth Gordon) who rekindles the spirit a morose young man (Bud Cort). Fri., Feb. 17, 11:55 p.m.; Sat., Feb. 18, 11:55 p.m. 2261 Fillmore, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/clay-theatre.

Embarcadero Center Cinema. *Lion*: Saroo (Dev Patel), adopted by an Australian couple, embarks on a needle-in-a-haystack quest to find his lost mother and brother in India. Daily. *A United Kingdom*: In the 1940s, Prince Seretse Khama of Botswana shocks the world when he marries a white woman from London. Daily. *Moonlight*: A young black man from a rough neighborhood struggles to find his place in the world in this timeless story of human connection and self-discovery. Daily. *I Am Not Your Negro*: Writer James Baldwin tells the story of race in modern America with his unfinished novel, Remember This House. Daily. *The Salesman*: The relationship between a young couple living in Tehran becomes discordant after moving into a new apartment. Daily. 1 Embarcadero Center, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/embarcadero-center-cinema.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

Opera Plaza Cinema. *Elle*: A rich, powerful, ruthless businesswoman (Isabelle Huppert) seeks revenge on an unknown assailant who attacked her in her home. Daily. *Paterson*: Adam Driver stars as a bus driver and poet in writer/director Jim Jarmusch's life-affirming character piece, lightened with gentle comic humility. Daily. *Tony Erdmann*: In this outrageous comedy, a father tries to reconnect with his workaholic daughter by donning a tacky disguise and claiming to be her CEO's life coach. Daily. 601 Van Ness, San Francisco, 415-267-4893, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Roxie Theater. *SF IndieFest*: The 19th San Francisco Independent Film Festival will be Feb 2-16, 2017. This annual festival showcases the best in independent, alternative, and subversive cinema from around the globe. For full listings and schedule see roxie.com or sfindie.com Through Feb. 16. *The Lure*: Two mermaid sisters become caught in a love triangle when they fall for the same man. Feb. 17-March 2. *My Neighbor Totoro* and *KiKi's Delivery Service*: Hayao Miyazaki's fourth feature film tells the story of young sisters Satsuki and Mei Kusakabe, who move with their father, into a new house near a vast forest, in order to be closer to their hospitalized mother. Discovering wondrous forest spirits, they also encounter Totoro, a giant, lumbering bunny-esque creature. Hayao Miyazaki's fifth feature film follows a 13-year-old witch Kiki as she leaves home for the very first time taking along her talking cat JiJi. As she figures out how to live life on her own, life lessons such as becoming an adult, traditional vs contemporary philosophies and how to deal with failure make this one of the all time greatest animated films. Sat., Feb. 18, 7 p.m.; Mon., Feb. 20, 7 p.m.; Tue., Feb. 21, 9:45 p.m. *Dog Film Festival*: The first-ever NY Dog Film Festival come to San Francisco. The philanthropic festival celebrates the remarkable bond between dogs and their people and benefits San Francisco Animal Care & Control (SFACC). The festival will showcase two different 75 minute programs of short, canine-themed films submitted by filmmakers from around the world. Sun., Feb. 19, 12 & 2 p.m. *Merchants of Doubt*: Documentarian Robert Kenner ("Food, Inc.") investigates the shadowy world of professional skeptics, whose services are bought and paid for by corporations, think tanks and other special interests to cast doubt and delay public and governmental action on climate change. Based on the book by Naomi Oreskes and Erik M. Conway. Tue., Feb. 21, 7 p.m. 3117 16th St., San Francisco, 415-863-1087, roxie.com.



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Knock Your Phlox Off

Although best avoided at breakfast or brunch, Phlox Commons churns out a decent dinner.

By Peter Lawrence Kane

Picadillo

Photo by Peter Lawrence Kane

Like the classic Nintendo game *Castlevania*, some eateries change drastically between day and night. This is a particular risk at places inside hotels, which opt out of lunch service and therefore frequently close for long stretches during the day. Phlox Commons, inside the Tendernob's Hotel Carlton, is such a place — but unlike a medusa-filled 1980s re-creation of Dracula's castle, it's unpleasant during the morning and quite nice by night.

Let's dispense with the bad half, but first, a note on the decor. The rectangular Phlox is a somewhat unusual room in that every table can be seen from every other table. Utilitarian though that layout is, it looks like design by (hipster) committee: The ceiling fixtures feel like the Palm Springs Ace Hotel and the wallpaper is some kind of abstract representation, either a bird's-eye view of a round tray of oysters or else a slice of citrus with fat seeds. The bar is walled with white tile (natch!) and has a sign reading, "DRINK," which is as subtle as the propaganda in *They Live*. A bank of windows faces an air shaft, so most of the natural light comes from skylights, and if you're there at twilight, the overall cast can be thrillingly ominous (*Castlevania* again). The wooden floors are old and a little warped, which is charming, and there are mirrors to give the space depth. The name feels randomly generated: What phlox, exactly? But in all, it's not bad.

Still, the tables are cheap-looking oak. (I can see why someone opted for a wood on the blonder side, to keep things from being too dark, especially during the a.m. rush. But birch would do.) Dressed for breakfast, they have S&P shakers and sugar caddies, plus crepe-paper-thin, dollar-store napkins and bottom-of-the-line silverware. So much for design: It's diner time.

You should order like you were in a diner. The coffee is good, and so are the gooey apple fritters ($6), fried three to an order. Do not get the Mt. Lassen Benedict (trout with hollandaise on sourdough and house potatoes, $13), which came with the saltiest, most leathery piece of fish I ever tasted. It was like an anchovy the size of a human tongue, the very last cured scrap a medieval Norwegian peasant ate before the return of spring, and yet it was *trout*. When the server asked if it was OK, I couldn't manage to make eye contact, feeling like Lucille Bluth in *Arrested Development* as I looked down in horror at the salt shaker instead.

Punishingly, the picadillo (beef and potato hash with eggs, avocado, and tortilla, $12) actually needed salt. I drank a lot of coffee and a lot of water to make sure my taste buds hadn't been ravaged before making that conclusion, but nope, it was bland. At least, when you ask for hot sauce, you get Cholula.

On a second visit, hoping for something better, I ordered the gravlax plate ($13). Its trout was still salty and leathery, but nowhere near the Dead Sea levels of that first piece of fish. Still, instead of "herbed cream," I'm virtually certain I was served a pot of plain yogurt. You don't want to mix that with capers.

So breakfast was a solid D. But by comparison, dinner was much better.

Again, like *Castlevania*, the music that played was strong on goth. (I'm going to go out on a limb here and say it looks like the servers can pick what to play, which is great.) Bela Lugosi may be dead, but the Marge, a roasted tomato and garlic flatbread with mozzarella and basil ($12), was not. I would have let it stay in the oven another minute to crisp it up, but the crust was nice and smokey and the cheese-piled-on-cheese presentation was wild enough to compensate.

A warm spinach salad EAT >> p39

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Roasted tomato and garlic flatbread

Photo by Peter Lawrence Kane

EAT from p37

($10) made with fennel, currants, farro, feta, and prosciutto vinaigrette managed not to feel like bacon overdrive, but it still lacked a certain unity. More farro would have tied things together strongly. Leek croquettes with tomato jam ($7) had a beautiful texture, but were on the mild side. (Leeks are subtle, so subtle's what you get.) A side of cauliflower gratin (with caramelized onions, gruyere, and parmesan, $7) was outright great; woe unto he who mocks Applebee's tendency to smother everything in cheese, because it's not the worst strategy, really.

Then there was a $16 house burger described as "all dressed up and looking for trouble." Served on ciabatta with exceptionally sweet pickled onions and a very lean beef patty cooked to medium, it was as free of gimmicks as it was of grease. The fries are "bacon-dusted," which suggests an herbal powder from Moon Juice, but really they're just golden-brown and slathered in high-end Bacon Bits; good stuff. If Phlox Gardens wants to serve more than just people charging meals to their room, dinner justifies it; it's only fair to point out that these prices are on the affordable side, too.

They definitely took some pains with the $6-$7 beer list. If you're a business traveler from the land of domestic-lager supremacy, you might need some hand-holding, because I don't think any of these beers existed even four years ago. But we got an A+ wine recommendation on a "savory, aggressive" Steele Pinot Noir that was highly acidic and stood its ground against the burger and the cauliflower.

With well-chosen details commingled with cringe-inducing ones, you leave wondering who's actually in charge. Eating here, you can sense — as with many enterprises where the real decisions are made in corporate suites far, far away — the tension between the people issuing directives and the people tasked with executing them. There's a lot of room for improvement, but the difficulty is mostly structural: Phlox Gardens is nobody's baby.

Phlox Commons
Inside the Hotel Carlton
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Peter Lawrence Kane has been SF Weekly*'s arts editor since 2015.*

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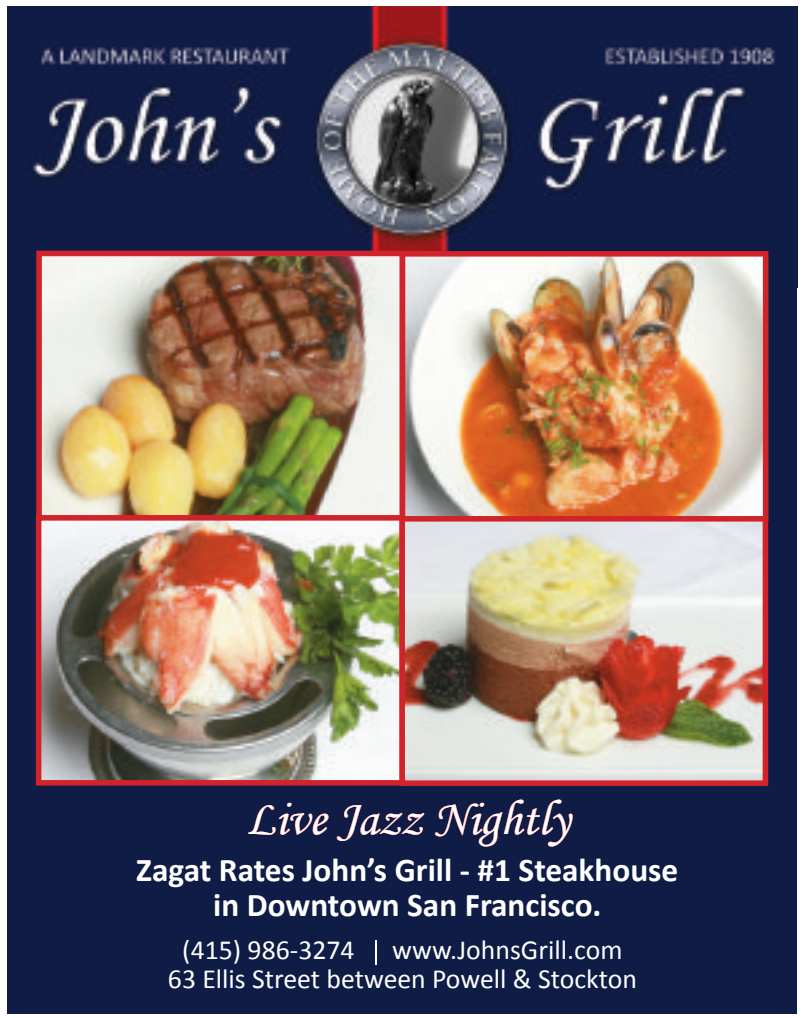
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Black Bull has many excellent tacos.

Photo by Nathaniel Williams

Duck Fat Smashed Pinto Alert

By Jeffrey Edalatpour

When it opened in 2002, the Alameda Marketplace anchored a colorless stretch of Park Street. The 20,000-square-foot space, a former car dealership, contains a natural grocery store, a butcher, a bakery, and food stalls. For many years, it was the lone food oasis near the Fruitvale Bridge crossing.

This has started to change. Formerly a food stall in the mall, East End expanded into the corner restaurant space with its wood-fired pizza oven. Crispian Bakery opened across the street in 2015 with the best banana bread this side of the Mississippi. And with the nearby arrival of Black Bull Tacos y Cerveza, Alameda can now claim a taqueria as a destination restaurant.

The owners of Alameda stalwart Scolari's Good Eats rented the glass-walled restaurant space vacated by King of Thai Noodle House. The food at Scolari's is standard, if unremarkable, American fare, largely hamburgers, fried food, and meat-heavy sandwiches. The tacos at Black Bull, however, are inspired, filled with complex flavors, and instantly memorable.

Four large glass jugs of house-made aguas frescas ($3) draw your attention to the counter where the cashier takes your order. The tart, sweet passion fruit paired well with the spiciest tacos, and the strawberry-lime tasted deceptively like a daiquiri you could get addicted to.

Atypically, the Nachos Grande ($10) arrived on five round, crispy tortillas like mini-tostadas. Vegans and vegetarians can choose the black-bean option on any menu item, but for everyone else, there are duck fat smashed pintos. As far as nachos go, they were underwhelming but cute, nothing like the nacho platters at Berkeley's Picante (which are, in fact, both grande and a meal unto themselves). A second starter, Street Corn ($7) arrived in a small, child-size bowl. If, as an East Bay denizen, you've grown accustomed to the tasty on-the-cob version at La Calaca Loca in Oakland, this tiny cup of roasted corn tossed in lime, ancho butter, and queso fresco might seem disappointing. The flavor was just as good, but you'll definitely miss that cobby crunch.

The list of tacos to choose from is long and as delightfully varied as a taco truck's. From Corazon (marinated duck hearts) to the Gringo (spicy ground beef), the options will satisfy any combination of cravings. At $4.50 per taco — or four for $17, for the ambitious and hungry — the menu is smartly set up for taste-testing. The pescatarian at my side lucked out with a Grilled Scallop special ($5.50) that was cooked to a charred perfection and topped with corn and lemon-drizzled microgreens. The beer-battered cod in the Pescado stayed crisp beneath an aji amarillo crema and shredded, dressed cabbage. Of the two, I'd pick the scallop special again in a heartbeat.

Of the strictly vegetarian options, there were only two: fried avocado or queso a la plancha. (It's a notable omission that could be easily corrected: Seasonal vegetables of any sort come to mind.) The avocado was a creamy imitation of the fish taco, served with a cashew cream and shaved radish. The queso in question was a sheep's milk cheese that, when grilled, tasted like haloumi. Either way, this taco thrilled with the most inventive of toppings: a pumpkin seed pesto and tiny slices of marinated cherry tomatoes.

While each taco felt thoughtfully curated with a variety of balanced flavors, the al pastor (marinated pork) and the chicken chile verde (pulled chicken) were both spectacular. Taquerias often offer vats of stewed chile verde meat as a burrito filling, and the gray soupiness is rarely appealing. Here, fresh greens added a bright color to the dish while also conveying a subtle kick. But the al pastor topped the list. The pork was deeply colored and spicy but tempered with just the right amount of grilled pineapple.

Currently, Black Bull is open for dinner five days a week, and crowds are manageable. But when lunch service starts in the spring, the owners are going to have to add more tables to that patio.

Black Bull Tacos Y Cerveza
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Comal Trumps the Taco Bowl

By A. K. Carroll

"Virtually all Americans have an immigrant story in our ancestors' past," Matt Gandin, chef-owner of Berkeley's Comal, wrote in a blog post earlier this month.

As far as Gandin's goes, his orphaned, Jewish great-grandfather jumped from a moving military vehicle and trekked 3,000 miles from Ukraine to Amsterdam to avoid fighting the Bolsheviks in the Russian Revolution. Refused admission to the U.S. because of a Congressional quota for Jewish immigrants, he found haven in Canada before later crossing the border into this "land of opportunity."

We each have stories of where we trace our roots from, some farther back than others. For many of the staff at Comal, those stories are recent history, which has put them on edge in light of the latest executive orders to come from the Trump administration.

"Nearly half of our staff are immigrants," Gandin says. Many "have been feeling anxiety and expressing concern, even those who have the right to work here." Gandin sees Trump's orders as antithetical to American values. But while the public largely responded with protests, phone calls, editorials, and »p41

FRESH EATS from p40

Facebook posts, Gandin fought back with a taco bowl.

Inspired by a tone-deaf Trump tweet made last Cinco de Mayo, Gandin created what he refers to as the "Taco Bowl for Dreamers," a limited-time dish with a cheesy name, but a worthy mission. The $15 entrée consists of a crisp, fried-flour tortilla laden with rice, black beans, and lettuce, and topped off with queso fresco, pico de gallo, a heap of fresh guac, and your choice of meat or grilled veggies. Much like a high-caliber Chipotle burrito, you could eat it in one go — but it easily makes for two servings.

"Of course, taco bowls are not Mexican," Gandin says, "and they wouldn't be on my menu in 100 years if we weren't doing this to — as the British say — 'take the piss out' of Trump for his insensitive tweet."

All proceeds go directly to the East Bay Sanctuary Covenant, which supports, protects, and advocates for low-income and indigent refugees and immigrants, many of whom first made their needs known after the Obama administration created a policy known as Deferred Action for Childhood Arrivals.

"I felt it was an opportunity to show our support, raise a little money, and create some awareness for a local organization that is doing important work and directly assisting the people who are within our community," Gandin says.

The bowls will be offered Mondays and Tuesdays for the month of February, and more than 100 sold in the first week alone.

"It's been cool to see the reaction from the people walking through the door who are taking part and coming in specifically to show their support," Gandin says.

Comal has inspired other local businesses, too. Berkeley's Fieldwork Brewery is rolling out a beer (March On, Hoppy and Strong) that benefits Planned Parenthood, and they're currently planning one for the EBSC as well. Along the same lines, Xocolate dished out a batch of "Pussy Power" chocolates for the Women's March last month and donated the profits to the ACLU.

For Gandin, it all comes down to community connections and local support.

"Our staff has been super-supportive and have all expressed how pleased they are to work in a place that is willing to draw a line and take a stand."

Given that Comal is located in liberal Berkeley, Gandin concedes it may be a pretty limited risk. But it's an effort all the same.

"We want to stand in solidarity with our staff when we feel they may be under attack," he says.

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Rum & Sugar's titular cocktail is among the best.

Photo by Peter Lawrence Kane

Sugarsnap

Rum & Sugar, in the Tenderloin, puts the "rum" in "humdrum."

By Peter Lawrence Kane

Guilt gnaws at me whenever

I write kind words about an expensive place in the Tenderloin that many long-time residents of that neighborhood could never afford. In addition to betraying every militant principle my 24-year-old, grad-student self held, abetting the effortless inflation in which paying $12 for a cocktail on Geary Street seems normal occasionally causes me to think I've lost my mind.

Well, Rum & Sugar has snapped me back. I have no specific quibble on grounds of mindless gentrification; it replaces the highly unpopular Castle Club, a sad dive that was occasionally rumored to be some kind of brothel. So it's not like owners Olga Zhuravskaya and Natasha Avtonomova bought out Ha-Ra or anything. It's merely a generic cocktail den that serves (mostly) rum-based drinks and which would be perfectly fine apart from the fact that of the seven I tried, only three were any good.

Let's go in ascending order from the bottom. The worst was the Hemingway Daiquiri (Denizen white rum, maraschino liqueur, grapefruit, and lime), which was a watery, unbalanced concoction that lacked any sweetness or acidity or flavor beyond a faint acridity. Served in a copper mug like a Mule, the Sweet Wheat Love (aquavit, homemade ginger syrup, soda water, and lime) was hardly better; my Minnesota-born companion aptly described it as tasting like a "scented candle in a Midwestern home." And although it contained apricot liqueur, two types of rum, and pineapple, the Hotel Nacional mustered, at best, a one-dimensional saccharine note. After three substandard, not especially spirit-forward rum drinks in a bar with "rum" in its name, one wonders if there's any method behind the selection of brands.

Although the moniker is a tad contrived, the Catcher in the Sage is respectable, basically a foamier Cosmopolitan with a sprig of sage that's made with floral, perfume-y Dorothy Parker Gin in lieu of flavor-void vodka. Then come the outright good cocktails. The Rumrunner's Old Fashioned (Real McCoy rum, Amaro Nonino, bitters), was pretty sweet but put the bitters to good use in creating a satisfying, back-of-the-palate depth. The titular Rum & Sugar (a performative Mount Gay XO creation wherein Demerara sugar gets the fire treatment on the bottom of an upside-down glass, as does the orange peel garnish) is better still. Drinking it, I got the sense that this bar was maybe learning how to inhale. The best of the lot, though, was the tequila-based On the Road, which incorporated lime, Aperol, and Limoncello to perfect effect. It's as crisp and sharp as ginger beer, the only drink that felt properly boozy.

Apart from a torn-out ceiling, Rum & Sugar's decor is pretty, with frescoed walls and a clever touch in the form of an empty picture frame, like Monica's peephole in *Friends*. (Wait until dark, though. A streetlight casts a shadow of the bar's name, etched on the plate-glass window, inside the frame.) The sexiest part of the entire joint is the red unisex restroom, with its mirrored, bean-shaped vanity table. I'm never going to be a fan of ambient televisions playing sports on mute — especially right across from silent projections of black-and-white Marx Brothers movies — although at least it's not all basketball games, all the time.

It's a cute spot for the most part, suitable for a nightcap after a date. But if Dorothy Parker said she'd "rather have a bottle in front of me than a frontal lobotomy," I'd rather just have the bottle, so I can stiffen up my drink.

Rum & Sugar
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Duchovny, the Bard

After three decades of acting, the *X-Files* star tries his hand at singing. And he doesn't suck.

By Jessie Schiewe

David Duchovny

Courtesy of David Duchovny

It's a Sunday morning in early February when I reach David Duchovny on the phone. The 56-year-old tells me he's on the freeway, heading from Los Angeles to San Diego to perform a song from his 2015 album *Hell or Highwater* "on a red trolley car."

Though this might come as a surprise to casual fans who only know of Duchovny from his acting roles, what's even more shocking is that the *X-Files* star — who once told multiple publications they'd never catch him singing live — is going back on his word. And not only is he flexing his vocal chops in public, but he's doing so without a full-backing band.

"Yeah, I don't care about that anymore," Duchovny says when I bring up his former reluctance to perform live. "I'm never going to be that good, but I'm better than I was. So I got over myself a bit and decided it wasn't about me."

Duchovny has also, it seems, gotten over the deluge of bad press mocking his "dad rock" style of music and "pitchy," "uneven" voice.

"It's fine," Duchovny drawls. "Everybody has a right to say what they want to say. I think that of all the organs we have, ears are probably the most unprejudiced, so if you like the music, you like the music. If you don't, you don't. And that's fine."

Duchovny, who has written two novels (with a third on the way) and who co-produced the TV drama *Aquarius*, never planned to make an album. It started a few years ago while filming the last season of *Californication* that Duchovny developed an itch to play the guitar. Though he took lessons when he was 10, he never progressed very far and had long since forgotten the little he once learned.

"If I could time-travel and talk to my 10-year-old self, I'd tell him to keep playing the guitar," Duchovny jokes, "because then I wouldn't suck at it."

This time around, Duchovny was serious about learning how to play, so to guilt himself into using the thing, he purchased a $3,000 guitar because he knew it would be "just too painful for [him] not to play it." And then he did what he calls "a very tricky actor thing."

"I told the producers of *Californication* that Hank Moody should learn how to play the guitar," he says, "so they got me lessons, and I didn't have to pay for them. And then I did the same with *Aquarius*. I said, 'Sam Hodiak plays guitar,' so I continued my freebies."

Duchovny started writing songs soon after, and from there, he claims it was an "organic progression" to building an album. The result is a 12-track record steeped in folk-rock and flecked with hints of country and alternative rock. Duchovny's inspirations — R.E.M., Bob Dylan, the Flaming Lips, Wilco — are readily apparent and can be heard in the album's arpeggiated melodies, heavy use of guitar, and character-driven lyrics.

Most of the songs center around love won and love lost, but the stripped-down, simplistic record stops short of becoming too saccharine or morose, thanks to Duchovny's quips and humorous one-liners. "If it's multiple choice, I got to mark 'none of the above,' " he coos in the title track after referencing a "shit storm" and "rainbow sun shower of holy red wine." Duchovny also put his two English degrees (from Princeton University and Yale University, of course) to work, filling the songs on the album with dialogue, allusions, hyperboles, and metaphors.

Because Duchovny split with Téa Leoni, his wife of 16 years, shortly before writing the album, many have speculated that *Hell or Highwater* is largely about her. But Duchovny is quick to clarify that it is not; in fact, it's not even 100 percent about himself.

"It's not 'Here's David being confessional or telling you what's going on in his life.' I don't have any interest in that," he says. "Songs for me are universal, and they're not about me. They're about what I've gone through or what I've felt that is the exact same thing as what you've gone through or what you've felt."

Since *Hell or Highwater*'s release, Duchovny has already completed another album, tentatively titled *Strangers in the Sacred Heart*, that will come out this spring. The record will be "probably a little more current," he says, but don't expect it to be any less forlorn than its predecessor.

"That's just not me," Duchovny says. "Even when things are going really well, I'm not going to be that upbeat."

Jessie Schiewe is SF Weekly's *music editor.*

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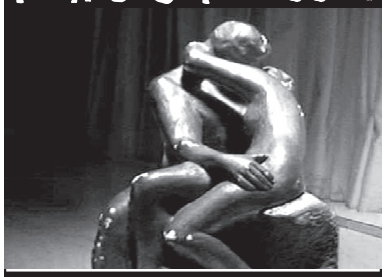

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FRI FEB 24
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Loud and Nasty Women

Nine female-fronted acts are set to reign over Noise Pop.

Katie Miller

By Elle Carroll

If Outside Lands heralds the end of summer, then Noise Pop's annual festival must be the winter equivalent.

For two weeks in February, venues across the Bay Area become absolutely overrun with dynamite acts from around the world and our own backyard, and this year's festival is bound to be especially memorable given that it's the event's 25th anniversary.

To celebrate the first music festival of the year, we've compiled a list of the absolute can't-miss, women-fronted acts rolling through town. See you out there, ladies.

WEYES BLOOD

At 8 p.m., Tuesday, Feb. 21, at Swedish American Hall. $13-$15; swedishamericanhall.com

On the cover of *Front Row Seat to Earth*, Natalie Mering — who performs under the moniker Weyes Blood — reclines on a sandy shore clad in a blue silk suit and bathed in golden sunlight. Behind her stretches an ethereal landscape of mountains and sea, resembling the surrealist landscapes of her own dreamlike art-pop. Since 2006, Mering — who sounds like a cross between Nico and Vashti Bunyan — has established herself as a deft songwriter and a stunning vocalist with a penchant for the evocative and effervescent. Whether dissecting love or loss, Mering's elastic and timeless singing cuts through with startling clarity. The results dazzle.

TACOCAT

Saturday, Feb. 25, at Starline Social Club, starlinesocialclub.com

They're here, they're fearless, they're sick of the same old chauvinist bullshit — and they've brought glitter. Tacocat, a quartet of Seattle's finest feminists, mixes modern social activism with delectably sweet pop-punk. Last year's politically minded *Lost Time* saw the group roast internet trolls and sing odes to the morning-after pill over punchy, '90s-inspired guitar riffs. Longtime fans of unnatural hair colors and basic human rights, Tacocat almost always sounds like it's having a marvelous time. Lucky for us, their insistence on inclusion means everyone's invited.

DEAP VALLY

At 7:45 p.m., Wednesday, Feb. 22, at the Chapel. $34; thechapelsf.com

We don't know what it is about Lindsey Troy and Julie Edwards, but calling them a "dynamic duo" somehow doesn't do Deap Vally justice. Champions of badass blues rock since their 2013 debut, Troy and Edwards (who recently became a mother and was back in the studio within months) have truly mastered the art of the reverb-soaked kiss-off. Theirs is a world full of Black Keys-inspired guitar licks, fringe bodysuits, and ferocious bangers that tackle patriarchal norms and contemporary womanhood. Sounds nice, doesn't it?

MIYA FOLICK

At 8 p.m., Thursday, Feb. 23, at Rickshaw Stop. $15; rickshawstop.com

If you don't want to take our word for it, take *Vogue* editor-in-chief Anna Wintour's: Last year, the fashion magazine declared Folick the "on-the-rise rocker" who ought to be seated in the front row at every Fashion Week show. Runway politics aside, Folick is an indie-rock shape-shifter whose introspective moments live happily alongside her power-pop songwriting abilities. Having found the sweet spot between understated and indulgent, Folick is stretching out in all directions — and producing some transcendent indie pop and veritable rock bangers in the process. See her now so you can say you saw her way back when.

MOZART'S SISTER

At 9 p.m., Friday, Feb. 24, at Hemlock Tavern. $15; hemlocktavern.com

Electropop has always been friendlier to non-dudes than, say, heavy metal. And thanks to producers such as Montreal's Mozart's Sister, aka Calia Thompson-Hannant, that trend shows no signs of stalling. Frustrated with the slow pace of the collaborative process within her bands, Thompson-Hannant struck out alone in 2011 to write her own version of oddball electronic music. Six years later, she's a bona fide producer, pals with Grimes, and garnering some serious underground hype. We're not trying to make a case for dropping your band and going solo, but…

CRYING

At 8 p.m., Friday, Feb. 24, at Great American Music Hall. $20-$22; gamh.com

New York City's Crying refers to its brand of noise as "bubblegum cyberpunk," if that's any indication of how difficult it is to categorize the group's hyperactive guitar pop. Fronted by Elaiza Santos, the trio puts the past five decades of music into an industrial-strength blender, mixing cheeseball pop bombast circa 1986 with arena-sized metal-by-way-of-glam guitar and upbeat indie songwriting. On debut album *Beyond the Fleeting Gales*, the combination is infectious and irresistible, fueled by Santos' unflagging ability to keep it light and fun over every Foreigner-esque lick. Influence soup never tasted so good.

ADIA VICTORIA

At 8:30 p.m., Saturday, Feb. 25, at Bottom of the Hill. $13-$15; bottomofthehill.com

Southern rock has always had a penchant for the morbid side of life, but there's something especially delicious and dark about Adia Victoria's take on the genre. Victoria — who describes herself as a "back porch blues swamp cat lady" — first caught the attention of critics and audiences with *Beyond the Bloodhounds*, her gritty debut album released last year. Suspended somewhere between PJ Harvey and *Howl*-era Black Rebel Motorcycle Club, Victoria sounds like a woman who quit taking shit years ago and found the bruising drums and wicked blues guitar to match. Get with it or get out of the way.

THE REGRETTES

At 8 p.m., Saturday, Feb. 25, at the Chapel. $15-$17; thechapelsf.com

Standing out in the perpetually overcrowded L.A. garage-rock scene is no small feat for anyone, but it's extra impressive when you manage to do it before you get your driver's license. Led by 16-year-old frontwoman Lydia Night — which, if we're being honest, is the most rock 'n' roll name we've heard in years — the Regrettes pen rollicking guitar-pop ditties inspired by the Ronettes, the Stooges, and Gloria Steinem. On their major-label debut *Feel Your Feelings Fool!*, Night makes a habit of writing bubblegum-laced hooks with lyrics that skewer gender roles and celebrate feminine power. In other words, Kurt Cobain was right: The future of rock is definitely female.

THE TOTAL BETTYS

At 7 p.m., Thursday, Feb. 23, at Starline Social Club. $13-$15; starlinesocialclub.com

Just because Noise Pop brings a sizable horde of national acts to the Bay Area each year doesn't mean they don't have plenty of local love to spread around. Among the best of our own are the Total Bettys, a queer-as-hell pop-punk foursome known for getting the most out of their sunshine-y guitars and high-octane drumming. On the group's most recent EP, *Connect With the Couch*, frontwoman Maggie Grabmeier gets real about love, singing about wanting to get arrested, tested, and lost in Amoeba together with her crush. Where do we sign up?

MUSIC LISTINGS

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY, FEB. 16

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Milemarker, With Big Jesus and Friends W/O Benefits., 9 p.m., $10-$12.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Idle Hand Tattoo, 13 year anniversary party., 8 p.m., Free.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Clashing Steel, With Lester and the Hoax, Crystal Logic, and Giantology, 8:30 p.m., $8.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Chilindrina, With The Breaking and Nine Pound Shadow., 8 p.m., $10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Scott Padden and the Evangelicals, w/ Colonel and the Mermaids, Avi Vinocur, 8 p.m., $10- $15, www.neckofthewoodssf.com/event/1424594-scott-padden-evangelicals-san-francisco/.

Slim's: 333 11th St., San Francisco, 415-255-0333. Alex & Sierra, w/ John.k, 8 p.m., $16-$19.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance party

CONCERTS

THURSDAY, FEB. 16

ClimaXXX: With Tommy Macnina, 9 p.m., $10. The New Parish, 579 18th St., Oakland, 510-444-7474.

Dark Star Orchestra: 8 p.m., $32.50, www.theuctheatre.org/event/1371967-dark-star-orchestra-berkeley/. The UC Theatre, 2036 University Ave, Berkeley, 510-356-4000.

Elephant Revival: W/ Quiles & Cloud, 9 p.m., $21-$26. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Kneebody: W/ Ghost and the City, 8 p.m., $22-$24. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

FRIDAY, FEB. 17

Dumbfoundead: 11:55 p.m., $15. The New Parish, 579 18th St., Oakland, 510-444-7474.

Elephant Revival: W/ Dead Horses, 9 p.m., $21-$26. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Pigeons Playing Ping Pong: W/ Organ Freeman, 9 p.m., $14-$16. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

SATURDAY, FEB. 18

Galactic: W/ METERS and the Bright Light Social Hour, DJ Harry Duncan, 7:30 p.m., $39.50-$50. Warfield Theatre, 982 Market, San Francisco, 415-345-0900.

Peking Duck: W/ Justin Milla, 9 p.m., $15-$17. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

The Seshen: With Haunted Summer and Emily Afton., 9 p.m., $15. The New Parish, 579 18th St., Oakland, 510-444-7474.

SUNDAY, FEB. 19

Amaranthe: W/ Failure Anthem, Citizen Zero, Cypher16, Smash Into Pieces, 6:30 p.m., $18-$20. Social Hall SF, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

B1A4: 8 p.m., $50-$150. Warfield Theatre, 982 Market, San Francisco, 415-345-0900.

EPMD: 3 p.m., $25. The New Parish, 579 18th St., Oakland, 510-444-7474.

Langhorne Slim: W/ Nicki Bluhm, 8 p.m., $25. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Ms. Monet Soul: W/ Soul Soldiers, 8 p.m., $31-$51. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Soulmedic: 10 p.m., N/A. The New Parish, 579 18th St., Oakland, 510-444-7474.

MONDAY, FEB. 20

Circa Survive: W/ mewithoutYou, Turnover, 7:30 p.m., $23-$25. Warfield Theatre, 982 Market, San Francisco, 415-345-0900.

Cloud Nothings: W/ Itasca, Never Young, Kid Trails, 8 p.m., $20-$22. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

The Staves: W/ Mikaela Davis, 8 p.m., $17. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

TUESDAY, FEB. 21

Dawes: 8 p.m., $29.50, noisepop.com/2017/. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Electric Guest: W/ Nine Pound Shadow, 8 p.m., Sold Out. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Ugly God: W/ Nessly, 8 p.m., $18-$20. Social Hall SF, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Weyes Blood: W/ Half Waif, 20 Minute Loop, Young Moon, 8 p.m., $13-$15. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

WEDNESDAY, FEB. 22

Cloud-D: With SuDs, Ian Ewing, and Strehlow., 9 p.m., $5. The New Parish, 579 18th St., Oakland, 510-444-7474.

The Crashing Comedy Tour: W/ Pete Holmes, Judd Apatow, Artie Lange, and special guests, 8 p.m., $25-$59.50. Herbst Theatre, 401 Van Ness, San Francisco, 415-392-4400.

Julia Holter: W/ Midnight Sister, Madeline Kenny, Doncat, 8 p.m., $25. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

CONCERT OF THE WEEK FROM SFWEEKLY:

Maclay Heriot

Peking Duck, Saturday, Feb. 18. 9:30p.m. at The Independent

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NEW ROMANTIC NIGHT
Featuring New Romantic music & videos from Duran Duran, Bowie, Visage, Spandau Ballet, along with the rest of the best of New Wave
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& SATURDAY, FEBRUARY 25
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DOORS 8/ SHOW 9 • $25.00
ALO
MOON HOOCH (FRI), TWIDDLE (SAT)

SUNDAY, FEBRUARY 26
DOORS 7/ SHOW 8 • $25.00
NOISE POP FESTIVAL PRESENTS
RADICAL FACE
JENNY O.

FRIDAY, MARCH 3
DOORS 8/ SHOW 9 • $25.00
CHICANO BATMAN
SADGIRL, 79.5

THURSDAY, MARCH 7
DOORS 7/ SHOW 8 • $27.50
THE WOOD BROTHERS
SHOOK TWINS

FRIDAY, MARCH 10
DOORS 6/ SHOW 6:15 • $22.50
METAL BLADE'S 35TH ANNIVERSARY TOUR WITH
WHITECHAPEL
CATTLE DECAPITATION, GOATWHORE, ALLEGAEON
NECROMANCING THE STONE

SATURDAY, MARCH 11
DOORS 8/ SHOW 9 • $29.00
PIMPS OF JOYTIME
MARCHFOURTH

SUNDAY, MARCH 12
DOORS 7/ SHOW 8 • $29.50
THE LOX
UNCLE MURDA, DON FLAMINGO

TUESDAY, MARCH 14
& WEDNESDAY, MARCH 15
** MARCH 14 SOLD OUT **
DOORS 7/ SHOW 8 • $25.00
JAPANDROIDS
CRAIG FINN & THE UPTOWN CONTROLLERS

THURSDAY, MARCH 23
DOORS 7/ SHOW 8 • $27.50
CHRONIXX
JAH9, MAX GLAZER (FEDERATION SOUND)

FRIDAY, MARCH 24
DOORS 8/ SHOW 9 • $25.00
OLD 97'S
HA HA TONKA

SATURDAY, MARCH 25
DOORS 7/ SHOW 8 • $37.50
Y&T
KIP WINGER

SUNDAY, MARCH 26
DOORS 6/ SHOW 7 • $26.50
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with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

The Great Northern: 119 Utah, San Francisco, 415-626-7001. Holder, 9:30 p.m., $10-$15.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Takeover Thursday, 10 p.m.-2 a.m., www.theholycow.com/.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Trend Thursdays," 10 p.m., $10.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "Redisco: Thrift Shop Thursdays," third Thursday of every month, 9 p.m.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. In & Out, Soul & Mod classics from the '60s & '70s., 10 p.m., Free.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Hunter/Game, With KOMPAKT and DIYNAMIC, 9:30 p.m., $10-$15.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Thirst Trap Thursday, The latest hip-hop and Top 40 jams with DJ Eric Brian, 9 p.m., Free, www.neckofthewoodssf.com/event/1312991-thirst-trap-thursday-san-francisco/.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Temple: 540 Howard, San Francisco, 415-978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peaches-ladydjcrew.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Tipsy House, third Thursday of every month, 9 p.m., free.

JAZZ

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, first and third Thursday of every month, 7:30 p.m., free.

Zingari: 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Stevie Ray Vaughan Tribute, w/ Alan Iglesias & Crossfire, Thu., Feb. 16, 7:30 & 9:30 p.m.; Fri., Feb. 17, 7:30 & 10 p.m., $22-$24.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Christopher Ford, third Thursday of every month, 4 p.m.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

ELECTRONIC

Ruby Skye: 420 Mason, San Francisco, 415-693-0777. Joyride, With Dr. Fresch, Aryay, and Sam F., 9 p.m., $10-$350.

Temple: 540 Howard, San Francisco, 415-978-9942. Miles Medina and Panic City, Support from Mario E, 10 p.m., $10.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

ROCKABILLY

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Dusty Green Bones Band, With Blue Lotus and The Good Bad., 8 p.m., $7.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "In 'n' Out," w/ The Selecter DJ Kirk, third Thursday of every month, 10 p.m., free.

EXPERIMENTAL

Starline Social Club: 645 W Grand Avenue, Oakland. Folk Yeah! Presents POW!, With MANE, Jealousy, and DJ sets by Contact Records., 8 p.m., $15.

FRIDAY, FEB. 17

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Cheetah Chrome, With Flexx Bronco, The Shocker, and The Pathogens., 9:30 p.m., $15-$17.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Rock and Roll Workshop, Friday Night Dance Party! w/ DJs Galine MoDemoiselle, Jodie Artichoke & Special Guest!, 6 p.m., Free.

Courtesy of Barclay Crenshaw

Ambient, Electronic

BARCLAY CRENSHAW

At 10 p.m., Thursday, Feb. 23, at 1015 Folsom. $15; 1015.com

Barclay Crenshaw might not ring a bell, but surely the artist's former nom de plume — Claude VonStroke — does. With his self-titled debut album, Crenshaw has reinvented himself, straying from his Detroit techno and deep house tendencies of yore and going in a more hip-hop, ambient direction. The record starts off with the appropriately titled "Sleepy Kids," a languid, soporific ditty à la Flying Lotus, before progressing into more upbeat, EDM- and trip-hop-flavored tracks. As VonStroke, Crenshaw employed vocal samples sparingly — although phrases like "Barrump," "In the butt," and "Beat that bird with a bat" are now synonymous with his former alter ego — but with his new album, he switches things up. Singers Aviella and Lady Chann (the U.K.'s self-proclaimed "No. 1 dancehall queen") lend an element of pop, and the record is drenched in quick-spat bars and rapid-fire flows, thanks to appearances by two hip-hop duos: the Underachievers and the Cool Kids. But while *Barclay Crenshaw* is an entertaining listen, what I really want to know is why the musician decided to change gears. Was he bored by what he was doing as VonStroke? Will he ever go back to his clubbier sound? Or is this new direction here to stay?
Jessie Schiewe

Slim's: 333 11th St., San Francisco, 415-255-0333. The Crazy World of Arthur Brown, w/ Acid King, Electric Citizen, 9 p.m., $30.

Thee Parkside: 1600 17th St., San Francisco, 415-252-1330. He Whose Ox Is Gored, With Dust Moth and Commissure., 9 p.m., $12.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Whethan, With Melvv, Ellusive, Dreamers Delight, Arumi, Habitaat, Walrus and Kane, and Devarock., 10 p.m., $15.

Audio: 316 11th St., San Francisco, 310-869-3364. Tim Green, With Hoj., 10 p.m., $10.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Manimal," 9 p.m., free before 10 p.m.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. Bauhausfest 2017, w/ DJs Xander, Sage, Joe Radio, and Owen, 9:30 p.m.-2:30 a.m., $5-$8; "Dancing Ghosts," w/ DJ Xander & guests, third Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), dancingghosts.com.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Night of the Hummingbird, w/ Tracorum, DJ Sasha Rose, Bay City Rollers, 9 p.m.-2 a.m., $30-$37.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. So Stoked For Love, Techno, hardcore, house, and trance., 7 p.m., $20-$30; Turbo Drive Phaserland, Retrowave, electro., 9:30 p.m., $13.

The Grand Nightclub: 520 Fourth St., San Francisco, 415-814-3008. DVNO Fridays, World Class

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TUE FEB 21
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THU FEB 23
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MARTIN AQUINO / IVANA SMITH / SERGEI LOGINOV
FRI FEB 24
AS YOU LIKE IT & TEXTURE PRESENTS
BLOOM: DR. RUBENSTEIN AND ERIKA
CHRISTINA CHATFIELD, JACOB PARK
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SATURDAY, FEBRUARY 25

2.20 CIRCA SURVIVE
MEWITHOUTYOU
TURNOVER
4.18 MASTODON
EAGLES OF DEATH METAL
RUSSIAN CIRCLES
4.29 DWEEZIL ZAPPA:
50 YEARS OF FRANK
5.25 RODRIGUEZ

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3.3 DEVIL DRIVER
DEATH ANGEL
WINDS OF PLAGUE
THE AGONIST • AZRAEL
3.12 THE CADILLAC THREE
3.13 TRENTEMØLLER

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The Great Northern: 119 Utah, San Francisco, 415-626-7001. Thugfucker, 9:30 p.m., $10-$20.

Halcyon: 314 11th St., San Francisco. Culoe De Song, 10 p.m., $10-$20.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Flight Fridays," 10 p.m., $10.

Lone Star Saloon: 1354 Harrison, San Francisco, 415-863-9999. "Daddy Saddle," third Friday of every month, 9 p.m., free, facebook.com/DaddySaddle.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Loose Joints, Soul, Disco, Afrobeat, Hip-Hop, more! ~ w/ DJs Damon Bell, & Tom Thump, 10 p.m., $5-$10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Pacific Dub, w/ Tunnel Vision, Brewfish, 9 p.m., $12-$15, www.neckofthewoodssf.com/event/1419691-pacific-dub-san-francisco/.

Origin: 1538 Fillmore, San Francisco, 415-825-0338. "OMGF," 9:30 p.m.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. LEON, With Jacob Banks and DJ Aaron Axelsen., 9 p.m., $15.

Underground SF: 424 Haight, San Francisco, 415-864-7386. MNML:FUN, w/ Boris Levit, Yaz, 9 p.m.-2 a.m., Free before 11pm, $5 after, https://www.facebook.com/events/1641208499522361/.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Juicy," w/ DJ Mark Di Vita, third Friday of every month, 10 p.m., $5 (free before 11 p.m.).

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. Riff Raff, 9 p.m., $15-$80.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Swagger Like Us," w/ hostess Kelly Lovemonster and resident DJs dav0 & boy_friend, third Friday of every month, 10 p.m., $10-$12, swaggersf.com.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Top 40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover, no dress code. 9pm-closing, $3 drink specials/vodka cranberry/lemon drops. Pool Tables & Beer Pong, 9 p.m., Free.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Meiko, 7:30 p.m., $18.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. "Bluegrass Bonanza," third Friday of every month, 9 p.m., $6-$10, shelbyashpresents.net.

The Sports Basement: 610 Old Mason, San Francisco, 415-437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

Photo by Audrey Melton

Punk

PRIESTS

With Stef Chura, Quaaludes, and the World, at 8 p.m., Sunday, Feb. 19, at Starline Social Club in Oakland. $11-$13; starlinesocialclub.com

When Priests formed in 2012, they were just a four-piece riot grrrl-influenced punk band from Washington, D.C., hawking self-made cassette tapes and 7-inch vinyl records. They upgraded to CDs with their 2014 EP, *Bodies and Control and Money and Power*, but it's their sound that has changed the most in their latest release, *Nothing Feels Natural*. Sporting more polished, less distorted production, Priests has navigated away from the chaotic musical confines of pure punk and dipped its toes in a variety of other genres, like surf-rock, glam-rock, and even a bit of indie-pop. First-person narrative songs about the pros of being a loner, lame friendships, and relationships that force you to be meaner than you want proliferate throughout the album, and there's no shortage of biting and hilarious lines. "Jj," a rollicking ditty reminiscent of Shannon and the Clams, takes the cake for best quips, with lead singer Katie Alice Greer spewing lyrics like, "You were just a rich kid low-life in a very big jacket in a very big way" and "The most interesting things about you / Was that you smoked Parliaments, the babiest cigarettes." Burger King gets a shoutout in the frenetic, drum-heavy track "Puff" — "My best friend says, 'I want to start a band called Burger King' and I say 'Do it' / Make your dreams a reality" — and there's even an attention-grabbing, string-centric musical interlude that sounds like it would be better suited for the soundtrack of that 2005 Keira Knightley-starring version of *Pride and Prejudice*. On the whole, Priests may have toned down the punk elements in their music, but that doesn't mean they aren't still punk AF at heart. ***Jessie Schiewe***

JAZZ

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Josh Taylor & Friends, third Friday of every month, 7:30 p.m., free; Josh Taylor, third Friday of every month, 8-10 p.m., Free, www.atlascafe.net.

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Stu Pilorz/Mark Rinta Quartet, Stu Pllorz and Mark Rinta lead the band for a weekly after-work jazz party., Fridays, 5:30-8 p.m., $10 suggested donation, 415-586-3733, www.birdbeckett.com; The Scott Foster Group, third Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.
The Royale: 800 Post, San Francisco, 415-441-4099. Cyril Guiraud Quartet, third Friday of every month, 9 p.m., free.
Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.
Zingari: 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.
Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Porreta Forro Nights, Dona Francisca, DJ Izzy Wise (Afrolicious, Braza, and DJ Danado, 10 p.m., $10.
Public Works: 161 Erie, San Francisco, 415-932-0955. Afrolicious, With Braza DJ set., 9:30 p.m., $18-$20.
Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Pangea Futbol Club, third Friday of every month, 9 p.m.
Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Stevie Ray Vaughan Tribute, w/ Alan Iglesias & Crossfire, Thu., Feb. 16, 7:30 & 9:30 p.m.; Fri., Feb. 17, 7:30 & 10 p.m., $22-$24.
Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Sonic-Logic Project, w/ DJ Logic, Jermal Watson, Wil Blades, Will Bernard, Victor Little, Mike Olmos, Daniel Casares & More, Element Brass Band, 9 p.m., $15.
LEVYstudio: 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

COUNTRY

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Riley Hill & Brand New Still, w/ Trout Hound, 9 p.m.-midnight, $8-$10 sliding scale.

ELECTRONIC

Public Works: 161 Erie, San Francisco, 415-932-0955. Sammy Dee, In the Loft., 9:30 p.m., $15-$20.
Temple: 540 Howard, San Francisco, 415-978-9942. Sam Pace, With LVL55 music by DJ Shift, 10 p.m., $15.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, third Friday of every month, 10 p.m., $5-$10, www.tomthump.com.

ROOTS

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. The Quiet Men, With The Wet Bandits and Warsaw Pachyderm, 9 p.m., $10.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.
The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Oldies Night," W/ DJs Primo, Daniel, Lost Cat, and friends, third Friday of every month, 10 p.m., $4, www.facebook.com/groups/39432821853.

ROCK

Starline Social Club: 645 W Grand Avenue, Oakland. King Woman (Album Release Party), With Unconditional Arms and Petheaven., 8 p.m.-midnight, $15.

BLUES

Yoshi's Oakland: 510 Embarcadero W., Oakland, 510-238-9200. Elvin Bishop, 8 & 10 p.m., $28-$65.

SATURDAY, FEB. 18

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Legendary Shack Shakers, With The Brains and The Delta Bombers., 9 p.m., $13.
Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Saturday Night Soul Party, With DJs Lucky, Paul Paul, and Phengren Oswald., 10 p.m., $8.
Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. SF Community Radio, With Mane, Well, Brave Light, and Bellyfruit., 8 p.m., $10.
Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Dingo Weasel, With Limbo State and Broken Rodeo., 9 p.m., $10.
Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Spirit in the Room, w/ The Great Sadness, Voidtripper, Steliacoom, 9 p.m., $10-$15; Amigo The Devil Douglas Allen, w/ Keyan Keihani, 9 p.m., $10-$15.
Slim's: 333 11th St., San Francisco, 415-255-0333. Lisa Hannigan, w/ Heather Woods Broderick, 9 p.m., $21.
Thee Parkside: 1600 17th St., San Francisco, 415-252-1330. Lowcaster, With Older Sun and Realms of Vision., 9 p.m., $8.

DANCE

Audio: 316 11th St., San Francisco, 310-869-3364. Carl Craig, 10 p.m., $10-$15.
Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Chad Valley, With Computer Magic and Brett., 9 p.m., $12-$15.
Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "New Wave City," w/ DJs Skip & Shindog, third Saturday of every month, 9 p.m., $7-$12, newwavecity.com.
DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.
The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

Doc's Lab
124 COLUMBUS AVENUE
SAN FRANCISCO

THU. FEB. 16
THE DOPESTMATRIX
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TALK MONEY TM, H WYFOE, YOUNG JEDI
HIP HOP

FRI. FEB. 17
TOM RHODES FULL BAND
W/ MATTHEW STEWART
AMERICANA

SAT. FEB. 18
AN EVENING WITH JONNY RAMADA
MOVIE PREMIERE

SUN. FEB. 19 5:30PM
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W/ THE MARIN SCHOOL OF THE ARTS BIG BAND
MODERN JAZZ BIG BAND

MON. FEB. 20
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W/ KEITH D'SOUZA & JUSTIN GOMES
COMEDY

WED. FEB. 22
TOBIN MIC NIGHT
W/ JOE TOBIN, EMILY SIMS & SPECIAL GUESTS
COMEDY

THU. FEB. 23
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W/ KURT METZGER & BARRY CRIMMINS

THU. & FRI FEB. 24 & 25
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SHOWS: 8PM
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RESERVATIONS: 415-649-6191

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com.

The Great Northern: 119 Utah, San Francisco, 415-626-7001. Lights Down Low SF, With DERRICK CARTER AND MASSIMILIANO PAGLIARA, 10 p.m., $10-$20.

Halcyon: 314 11th St., San Francisco. Carlo Lio, With Nathan Barato., 10 p.m., $10-$20.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Infusion Saturdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.

Madrone Art Bar: 500 Divisadero, San Francisco,

Courtesy of the Jewish Community Center of San Francisco

Folk, Americana, Rock

CABINET OF WONDERS

At 8 p.m., Thursday, Feb. 16, at the Jewish Community Center San Francisco. jccsf.org

Cabinet of Wonders is a traveling variety show featuring musicians, writers, and comedians that is organized and hosted by folk/pop singer-songwriter Wes Stace (formerly John Wesley Harding). It started as a regularly occurring event at New York City music venue (Le) Poisson Rouge in spring of 2009, and has since developed into an *NPR* podcast and touring show. Self-described as "a little bit vaudeville," this one-night event at the Jewish Community Center includes performances by legendary folk singer Joan Baez, Americana icon Langhorne Slim, the Bay Area's Thao Nguyen (of the Get Down Stay Down), and Ryan Miller, the frontman of alternative rock band Guster. For a night of laughing, listening, and dancing, it doesn't get much better than this. ***Jessie Schiewe***

415-241-0202. "Fringe," w/ DJs Blondie K & subOctave, third Saturday of every month, 9 p.m., $5 (free before 10 p.m.), fringesf.com.

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "The Queen Is Dead: A Tribute to the Music of Morrissey & The Smiths," w/ DJ Mario Muse & guests, third Saturday of every month, 9 p.m., facebook.com/sflovesmoz.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Miguel Migs, With Julius Papp, David Harness, and Oz Good., 9 p.m., $10-$15.

Powerhouse: 1347 Folsom, San Francisco, 415-552-8689. "Beatpig," third Saturday of every month, 9 p.m., beatpigsf.com.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. "Gameboi S.F.," w/ VJ LaRock, third Saturday of every month, 9:30 p.m., $8-$15.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Device," w/ resident DJ Tom Ass, third Saturday of every month, 9 p.m., $5 (free before 10 p.m. in leather/gear), facebook.com/DEVICEsf.

Wish: 1539 Folsom, San Francisco, 415-278-9474. Electric Boogaloo, Funky, Tech, Deep & Dirty House music every third Saturday, third Saturday of every month, 10 p.m.-2 a.m., Free, https://www.facebook.com/events/184612595321293/.

HIP-HOP

111 Minna Gallery: 111 Minna, San Francisco, 415-974-1719. "Shine," third Saturday of every month, 10 p.m.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Noname, w/ Ravyn Lenae, 6 & 9 p.m., Sold Out.

Courtesy of Motel Pools

Garage-Rock, Punk

MOTEL POOLS

With Landlady, Cassandra Jenkins, and Bells Atlas, at 7:30 p.m., Sunday, Feb. 19, at Rickshaw Stop. $10-$12; rickshawstop.com

If Kate Pierson of the B-52s and Courtney Love had a love child, it would be Motel Pools. Helmed by singer Chiara Angelicola, this Bay Area garage-rock outfit specializes in heavy, drum- and guitar-laden jams slathered in a whole lot of 'tude. The band's debut self-titled EP was recorded in a living room in Williamsburg in 2012, but it wasn't until 2015, after relocating to San Francisco, that Angelicola released the project. "Lemme Walk Your Dog," a jangly, '50s pop-inspired number, is the record's standout track, but even that song can't hold up to Motel Pool's 2016 EP *Vol. II,* which is even better. Low-pitched, rumbling "Suburbia" pairs Angelicola's wan vocals with sluggish instrumentals to show listeners just how much the band abhors suburban living, and "Waste Away" is no less glum, although the arpeggiated guitar chords certainly give it a more hopeful bent. Given Motel Pools' disenchanted, fuck-the-world pathos, they'll be the odd band out at their upcoming Rickshaw Stop show, which features funk-rock trio Landlady, smoky voiced bassist Cassandra Jenkins, and Oakland fusion group Bells Atlas, but so what? Blending in doesn't seem to be Motel Pools' M.O., and besides, there's nothing like sludgy, lo-fi guitar to wake a crowd up. ***Jessie Schiewe***

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Candy Rain," first and third Saturday of every month, 10 p.m., $3.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m., theholycow.com.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, third Saturday of every month, 10 p.m., $5, www.facebook.com/bootybassment.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Damir, 8 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, puraclub.com.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).

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[ft. DJ Logic, Jermal Watson, Wil Blades, Will Bernard, Victor Little, Mike Olmos, Daniel Casares & More]
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415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Caffe Trieste: 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10; El SUPERRITMO, DJ El Kool Kyle y DJ Roger Más ~ Cumbia, Dancehall, Hip-Hop, Reggaeton, Salsa Buena y mas!, 10 p.m., $5-$10.

Public Works: 161 Erie, San Francisco, 415-932-0955. "Non Stop Bhangra," w/ resident DJs Jimmy Love, Dholrhythms dance troupe, more (in the main room), third Saturday of every month, 9 p.m., $15-$20, nonstopbhangra.com.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. The Delgado Brothers, 7 & 9:30 p.m., $24.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Ideateam, 9 p.m.-2 a.m., $10.

Lou's Fish Shack: 300 Jefferson, San Francisco, 415-771-5687. Willie G, 8 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Tony Perez & Second Hand Smoke, third Saturday of every month, 4 p.m.

COUNTRY

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. The B-Stars, w/ The Beauty Operators, 9 p.m.-midnight, $8-$10 sliding scale.

ELECTRONIC

Ruby Skye: 420 Mason, San Francisco, 415-693-0777. EDX, 9 p.m., $5-$450.

Temple: 540 Howard, San Francisco, 415-978-9942. Burns, 10 p.m., $20.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

SOUL

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, third Saturday of every month, 10 p.m., $10 ($5 in formal attire).

SUNDAY, FEB. 19

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Necroveck, Filthy Victorian and Joe Gore., 9 p.m., $8.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Meatbodies, w/ CCR Headcleaner, Shame Waves, 9 p.m., $15.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Bay Area Local Showcase, Rock., 5:30 p.m., $10-$12; Book of Love, New wave., 8 p.m., $25-$50.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. dada, With 7Horse., 8 p.m., $25.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Landlady, With Bells Atlas, Motel Pools, and Cassandra Jenkins., 7:30 p.m., $10-$12.

DANCE

Audio: 316 11th St., San Francisco, 310-869-3364. Honey Soundsystem Sunday, With Intergalactic Gary and Octo Octa, 8 p.m., $20.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.

The Edge: 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Soul Powered, DJ 2shy-shy + DJ melt w/U spin a dance party highlighting some of the best black music of the last 50 years! ~ funk, soul, disco, groove, hip-hop, afrobeat, reggae, 9 p.m., Free.

MatrixFillmore: 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Disco Daddy," w/ DJ Bus Station John, third Sunday of every month, 7 p.m., $5, facebook.com/pages/DISCO-DADDY-SF0/571612756235881.

Slide: 430 Mason, San Francisco, 415-421-1916. "Replay Sundays," 9 p.m., free.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Equipto, With Mike Marshall., 9 p.m., $10.

Ruby Skye: 420 Mason, San Francisco, 415-693-0777. Slick Rick, With Money B and Young Hump, 9 p.m., $40-$60.

Slim's: 333 11th St., San Francisco, 415-255-0333. Los Rakas, 9 p.m., $16-$20.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Gray Tolhurst, With The Truants, Parae, and Violator, 8 p.m., $10.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Hot Baked Goods, first and third Sunday of every month, 6 p.m., free; The Hot Baked Goods, third Sunday of every month, 6 p.m., free.

Brenda's French Soul Food: 652 Polk, San Francisco, 415-345-8100. Gaucho, Sundays, 5-8 p.m., Free, www.gauchojazz.com.

Doc's Lab: 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., $10.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.

Thirsty Bear Brewing Company: 661 Howard, San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Aki Kumar Blues Band, 7 & 9 p.m., $15.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; Silvia C, third Sunday of every month, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

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SUN 3/5 6PM &9PM $32 ADV / $37 DOOR
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ROCKABILLY

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Parsonsfield, With Lonesome Locomotive., 8 p.m., $12.

ROCK

Starline Social Club: 645 W Grand Avenue, Oakland. Priests, With Stef Chura, Quaaludes, and The World., 9 p.m.-1 a.m., $11-$13.

MONDAY, FEB. 20

ROCK

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.

Delirium Cocktails: 3139 16th St., San Francisco, 415-552-5525. "Null & Void," w/ resident DJs Bite Mark & Erix, third Monday of every month, 10 p.m., free, facebook.com/pages/Null-Void/218741898167653.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Hotel Utah Open Mic, With host Brendan Getzell., 8 p.m., Free.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Palmistry, With Saturn Rising., 8 p.m., $10-$12.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Sissy Bar," w/ resident DJs Bubbles & Christina, first and third Monday of every month, 9 p.m., free, facebook.com/SissyBarSF.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. YONAS, With Ivan B. and Jimmy Fuchette., 8 p.m., $12.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Windy Hill, third Monday of every month, 9 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Laura Lackeys Rhythm Review, With Het Hat Club., 9 p.m., $8.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Sad Bastard Club," w/ Tom Heyman & guests, third Monday of every month, 7:30 p.m., free; Sad Bastards Club, Songwriter Round-robin w/ host Tom Heyman, featuring Greg Dale, Ari Vais & Dina Maccabee, 7:30 p.m., Free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Tuesdays, 6 p.m.; Mondays, 6 p.m., free.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free; Jellyroll Trio, Vintage Jazz, blues & swing featuring Belinda Blair on vocals, Mondays, 7-10 p.m. Starts Feb. 20. Continues through Dec. 25, Free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Steve Nelson Trio Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

COUNTRY

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Whiskey River," w/ DJ Handlebars & Pretty Ricky, third Monday of every month, 10 p.m., free; Whiskey River, Booze-fueled, hard-livin', heart-breakin', foot-stompin', pot-smokin', VINTAGE COUNTRY! ~ w/ DJs Handlebars & Pretty Ricky, 10 p.m., Free.

KARAOKE

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. Karaoke Night, hosted by Wesley Curtis, 8 p.m.-midnight.

POP

The Independent: 628 Divisadero, San Francisco, 415-771-1420. Cloud Nothings, w/ Itasca, Never Young :: Kid Trails, 8 p.m., $20-$22.

ROCK

The Night Light: 311 Broadway, Oakland, 510-282-1413. Not-My-President's Day Show, A benefit show for Planned Parenthood in support of reproductive rights with Exhuasted Pipes, Bad Wife & Swoodie., 9-11:30 p.m., $5, 510-433-0340, badwifebooking@gmail.com, https://www.facebook.com/events/742085219283411.

TUESDAY, FEB. 21

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Terry Malts, With Tony Molina and Yogurt Brain., 9 p.m., $10-$12.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Max Gardener, With Bad Kids and Bear Call., 8:30 p.m., $7.

Slim's: 333 11th St., San Francisco, 415-255-0333. Every Time I Die, w/ Knocked Loose, Harm's Way, Eternal Sleep, 7:30 p.m., $22.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Night Work, V.E.X., Stacian, The Creatrix., 9 p.m., $8.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Fatal Jamz, 6:30 p.m., $8; "Cumbia Jams," w/ DJs Lizzy Primo + friends, third Tuesday of every month, 9:30 p.m.-2 a.m., Free.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces; Commix, With Tekel and DJUNYA., 10 p.m., $12-$15.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.

Swig: 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

HIP-HOP

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

ACOUSTIC

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. The Bones of J.R. Jones, With Jim and Sam, 8 p.m., $10.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Hazel English, With Elsa y Elmar, Tanukichan, and Maggi Y/O., 8 p.m., $10-$12.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Tuesdays, 6 p.m.; Mondays, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. Live Jazz, Live jazz music and drink specials., 9 p.m.-2 a.m., Free, 415-431-1151.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Verdi Club: 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Salsaholic," Tuesdays, 7-10 p.m., free.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Porreta!," all night forró party with DJs Carioca & Lucio K, third Tuesday of every month, 9 p.m., $7, facebook.com/forroinsf.

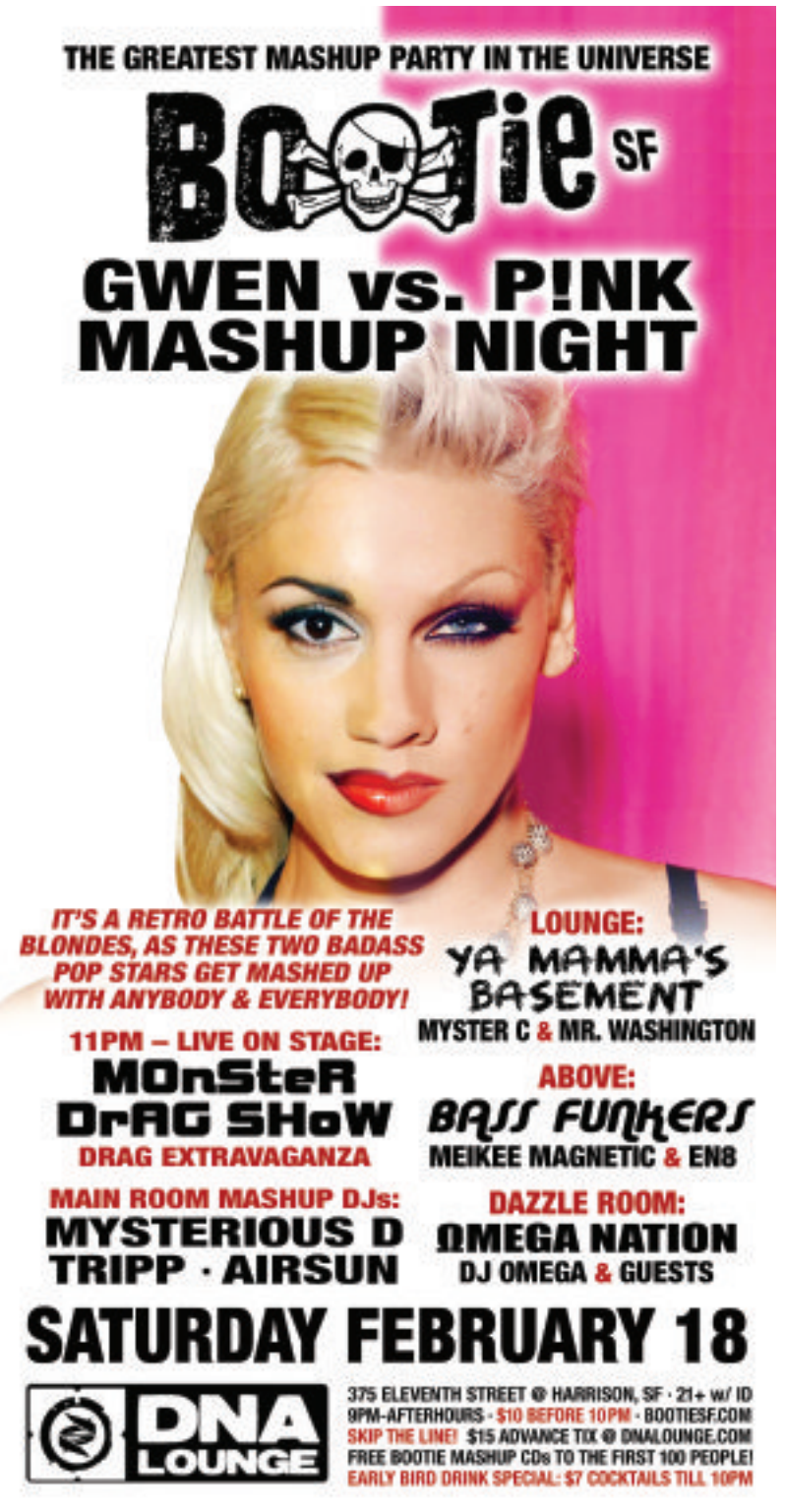
F8: 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Cumbia Jams, DJs Lizzy + Primo & friends, 9:30 p.m., Free.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.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BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bay City Blues, w/ special guests, 7:30 & 9:30 p.m., $20.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Light The Band, w/ Judo No, 9 p.m.-2 a.m., Free.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.; Lisa Kindred, third Tuesday of every month, 9:30 p.m.

ROCK

Uptown Nightclub: 1928 Telegraph, Oakland, 510-451-8100. Two Piece Tuesdays, A weekly event featuring live music, delicious cocktails and Taropy with Miss Ginger., Tuesdays, 7-10 p.m., Free.

WEDNESDAY, FEB. 22

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Diet Cig, With Plush, joyride!, and Shutups., 8 p.m., $13-$15.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Temples, w/ Night Beats, Deap Valley, Froth, JJUUJJUU, 7:45 p.m., $34.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Odd Salon Badass, 7 p.m., $15-$25.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. The Tet Holiday, With Lost Kingdoms and Catch Light., 8:30 p.m., $8.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. The Palms, With The Young Wild, Warbly Jets, and Nyre., 8 p.m., $10-$12.

Slim's: 333 11th St., San Francisco, 415-255-0333. Uli Jon Roth, w/ Phantom Power, Arkaen, 8 p.m., $26-$30.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Kelis, With Rayana Jay, 9 p.m., $10-$20.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "WCW Wednesdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Juicy," 9 p.m.-2 a.m., Free.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Int'l FREAKOUT a-GO-GO!, 60s 70s Soul-Funk-Disco-Pop-Psych from around the world! International tunes that take you there! ~ DJs Special Lord B., Ben Bracken + Bobby Ganush!, 10 p.m., Free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco, 415-278-9474. "EQ Wednesdays," 10 p.m., free.

HIP-HOP

Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "West Coast Wednesdays," w/ DJs LazyBoy & Mr. Murdock, Last Wednesday of every month, 10 p.m., free.

ACOUSTIC

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Kacy and Clayton, With Eric McEntee and Jeremy Ferrara, 8 p.m., $10-$12.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. The Toast Inspectors, Last Wednesday of every month, 9 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. David Byrd and Byrds of a Feather, Wednesdays, 7-10 p.m., Free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. 29th Street Swingtet, fourth Wednesday of every month, 9 p.m.

Savanna Jazz: 2937 Mission St., San Francisco, 415-285-3369. Abe Imansia Jazz Group, Wednesdays, 7:30-11:30 p.m.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "International Freak Out A Go Go," w/ resident DJs Ben Bracken, Bobby Ganush, Mark Gergis, and Special Lord B, Last Wednesday of every month, 10 p.m., free.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Alvon, 7:30 & 9:30 p.m., $15.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Jake Nielsen's Triple Threat, fourth Wednesday of every month, 8 p.m.-2 a.m., $5, www.boomboomroom.com/event/jake-nielsens-triple-threat-4th-wednesday-of-every-month/.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Big Bones & Chris Siebert, Every other Wednesday, 7:30 p.m., free.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Christopher Boa's Liquid Lounge, fourth Wednesday of every month, 8 p.m., $5.

KARAOKE

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Wednesday Karaoke, 9 p.m.-1 a.m.

ROCKABILLY

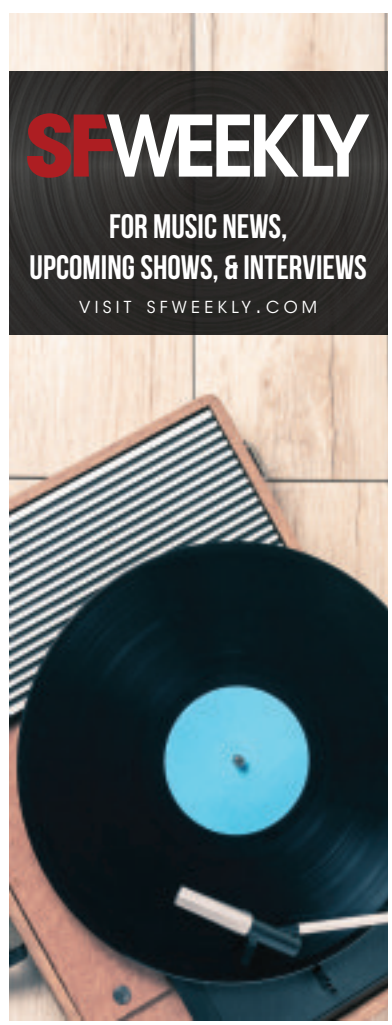
Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. The Rural Alberta Advantage, With Travis Hayes, Cave Clove, and Field Medic., 8:30 p.m., $18.

SOUL

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Smoked Out Soul," w/ Zebuel & guests, fourth and second Wednesday of every month, 9 p.m., facebook.com/smokedoutsoul.

ROCK

Starline Social Club: 645 W Grand Avenue, Oakland. Uniform, With Black Marble, Mall Walk, and Blank Square., 7 p.m., $12.



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SAVAGE LOVE HUSBANDRY

By Dan Savage

I'm a 37-year-old gay man who just got out of an abusive relationship. We were together five years, moved to Portland together, got married three years ago, yada, yada, yada. He suffered a traumatic injury earlier this year, which led to PTSD, which led to a nervous breakdown, which led to our savings being depleted, which led him to leave me in October. He moved back to the other side of the country, and I'm broke and on my own in a strange city. I saw your dirty film festival when it played here, and it made me realize something: At my age, I should still be enjoying myself and evolving sexually. I was unhappy in my marriage for the last two years, but sexually I was unhappy for a long time. Recently, I had a decent one-night stand. It was a drunken, stoned hot mess, but it got the job done—and there was no guilt on my part, which to me signifies that it really is over with my ex. But I can't help feeling like I'm starting over. Not just dating, but starting over with my sex life and my writing. My ex had me switch from LGBT media—which I am very good at—to copywriting, which sucks but is "steadier." The point is: I want so much sexually, because I've been starved physically and psychologically, but I don't know where to begin. I feel like my marriage eviscerated me sexually. Not just the sex part of it, but the parts of my homosexuality that felt important to my personality, not just my turn-ons. Help.

Grieving And Yearning Man Asking Nicely

You're not too old to enjoy yourself and evolve sexually, GAYMAN—you're never too old to enjoy yourself or evolve, sexually or otherwise. But it takes time to bounce back after a committed LTR ends traumatically. So don't rush yourself. But as soon as you can—sooner than perhaps it feels right—you'll need to get out there. You'll need to actively and intentionally reconnect to your homosexuality and the ways in which it shaped and continues to inform your personality, your perspective, and your joy.

And now some random tips…

I'm not being look-ist or body-fascist here—this isn't about having Instagrammable abs or the best torso Grindr—but join a gym, GAYMAN. Or take up a sport that kicks your ass, cardio-wise. Forcing your body to outrun your brain is a good way to get back in touch with yourself physically, emotionally, and sexually. And exercising—again, I'm not talking abs here—is good for us. It's a natural antidepressant. It gets blood pumping into our extremities. (Your dick is an extremity.) And it gets us out of our heads. It also creates a social space, if you do it regularly, where you can make friends and connections without booze or drugs or the scourge of dance music.

If the gym isn't for you, ride a bike. If biking isn't for you, run. If running isn't for you, walk. Just get your ass moving.

Go volunteer somewhere, anywhere. Like someone or other once said, it's hard to feel sorry for yourself when you're making yourself useful. Go volunteer at the ACLU or Planned Parenthood, do some copywriting for an LGBT civil-rights organization, find out what orgs are working with immigrants in your community and ask them what kind of help they need.

Please don't succumb to meth or any of the other stupid drugs. Pot and alcohol—in moderation—aren't stupid drugs.

Reach out to friends you lost touch with over the last five years, apologize for letting these relationships go, and ask if they'd like to reconnect. Not all will, GAYMAN—some might be too angry to reconnect right now (you may hear from them later), some might not have any extra friendship bandwidth right now (ditto). Focus on friends who want to reconnect, and don't be bitter about friends who don't.

Masturbate. A lot. And don't use porn every single time—try using your imagination, flip through the ol' solodex. Be open to new experiences. Ask yourself where you've always wanted to go. Pick a big gay event you've always wanted to attend—gay days at Disneyland, International Mr. Leather in Chicago, the World Series of Beer Pong in Las Vegas—and start setting money aside so you'll have that trip to look forward to.

Good luck, GAYMAN.

I'm a 44-year-old married gay male. I recently found out my 30-year-old husband has been sending dick pics to randoms on Grindr. He says he doesn't remember who he sent pics to, or why, other than I was working late and he was drunk and pissed at me. I want to be mature about this, but I'm really hurt. We've been together more than four years and married six months. We have a closed, monogamous relationship. He says he's been faithful, and I believe him. I'm struggling to trust him, however. Am I overreacting?

Help Understanding Relationship Trauma

Which would you rather have, HURT: This particular husband (aka the man you married) or a husband (a generic husband) who wouldn't, couldn't, and didn't send dick pics to randoms on Grindr? Given a choice between a perfect, flawless, blameless but *imaginary* husband and the imperfect, flawed, living, breathing husband you've got, which would you pick?

Personally, I recommend choosing actual-and-flawed husbands over perfect-and-imaginary ones. (I'm not telling you to do anything I haven't done and that my own husband hasn't done.)

With that said, HURT, and hopefully with that choice made, your husband needs to drop the "I was mad at you for working late" bullshit and take responsibility for his actions. Drunk may have played a role, as booze is the great disinhibitor, but swapping dick pics isn't something reasonable dick-having people do in response to run-of-the-mill annoyances. Your husband sent those pics because he enjoys showing off the goods. Your husband has an exhibitionistic streak.

So what to do about it? You could forbid it, HURT, but creating a little space in our marriages for pleasures we may not share or fully understand—making accommodations instead of issuing threats—can make our marriages stronger, not weaker, less contentious and therefore less brittle. If swapping pics makes your husband feel desirable, and he plows that sexual energy into you… not only aren't you being betrayed, you're benefiting.

If I were you, HURT, I would grant him this small zone of erotic autonomy.

I'm a Canadian gay man, married eight years to a man with a thing for men spitting in his face. It's a degradation thing (of course), and I would do it for him but it can't be me. It can't be someone he loves, someone who loves him, it has to be someone he doesn't know, someone who regards him with contempt. He finds guys to do this for him on the hookup apps, and I don't have a problem with it. I do have a problem leaning in for a kiss when his face reeks of some other man's spit. He likes the "lingering scent"—I do not. He says I'm kink-shaming him when I recoil and ask him to go wash his face. He's agreed to abide by your ruling, Dan. Should he wash his damn face?

Smelling Patooey Irks This Spouse

You've accommodated your husband's kink. He needs to return the favor and accommodate your nose. He should wash his damn face—and get his damn flu shot.

SPEAKING OF HUMP!: My porny film festival's 2017 tour kicks off in January. For cities, info, and tickets, go to humpfilmfest.com.

E-mail Dan Savage: mail@savagelove.net
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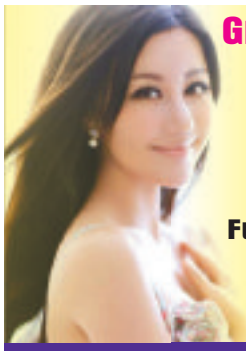

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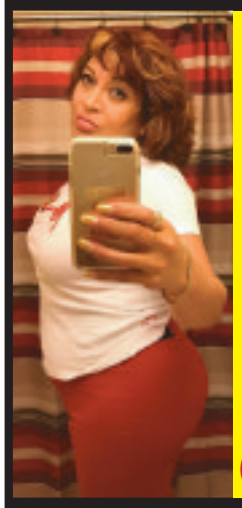

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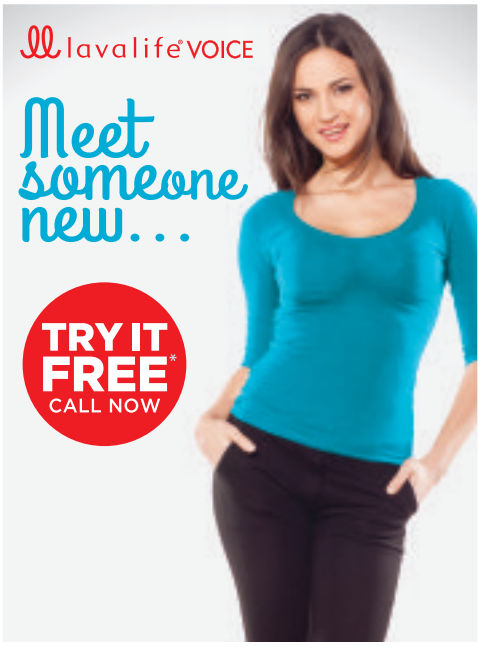

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FICTICIOUS BUSINESS NAME

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0374406-00
Fictitious Business Name(s):
Couture Dance Alliance, 564 Monterey Blvd., San Francisco, CA 94134, County of SF
Registered Owner(s):
Luis A. Aguilar Jr., 444 Sawyer St., San Francisco, CA 94134
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on Jan. 25, 2017
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Luis A. Aguilar Jr.
This statement was filed with the San Francisco County Clerk on January 25, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
2/9, 2/16, 2/23, 3/2/17
CNS-2974618#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0374278-00
Fictitious Business Name(s):
Collectors Weekly, 501 2nd Street, #500, San Francisco, CA 94107,
County of San Francisco
Registered Owner(s):
Market Street Media LLC, (CA), 501 2nd Street, #500, San Francisco, CA 94107
The business is conducted by: a limited liability company
The registrant commenced to transact business under the fictitious business name or names listed above on 1/17/17
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Derek McCombs, Director of Finance
Market Street Media LLC
This statement was filed with the San Francisco County Clerk on January 17, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
1/26, 2/2, 2/9, 2/16/17
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